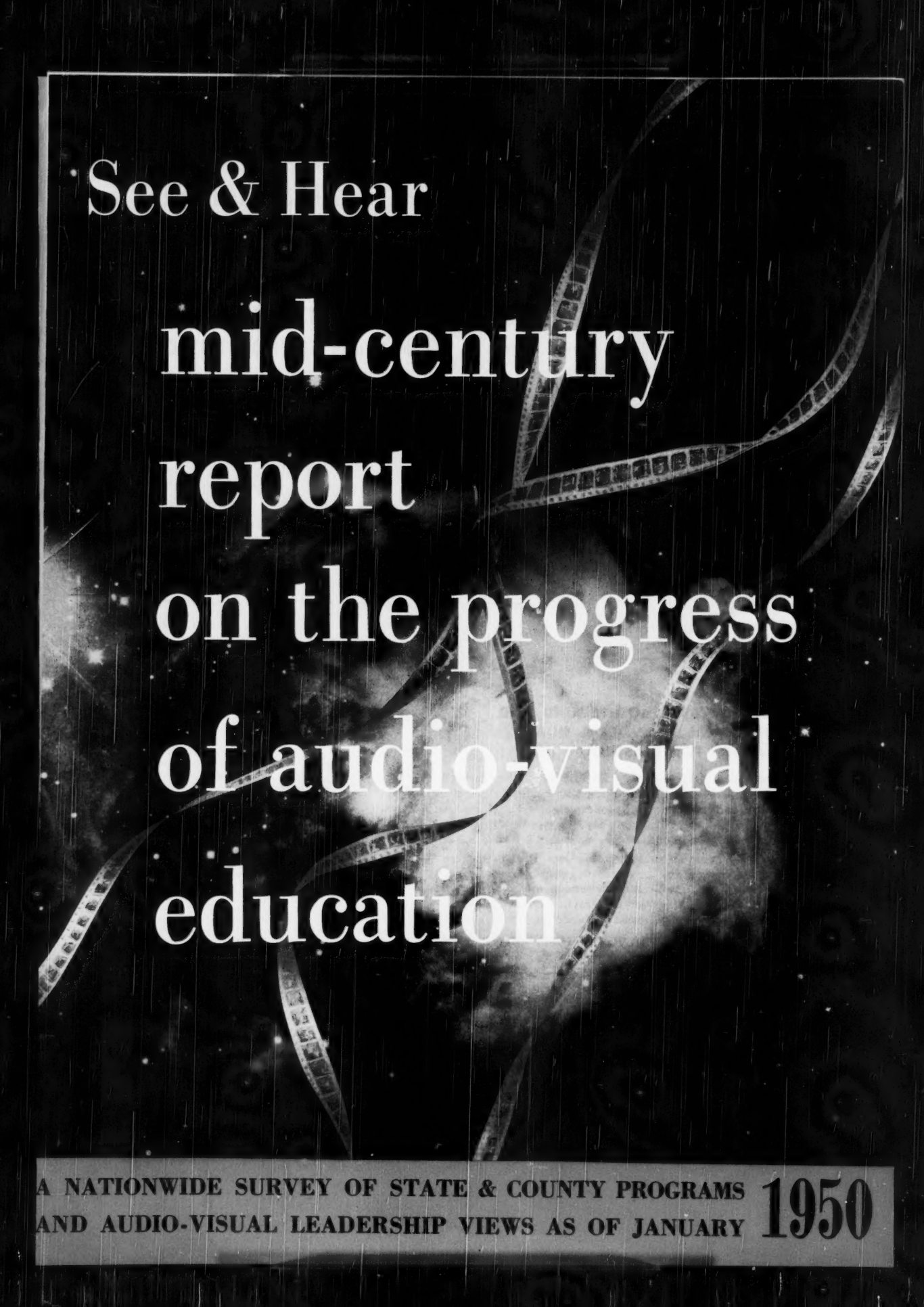
See & Hear
mid-century
report
on the progress
of audio-visual
education
A NATIONWIDE SURVEY OF STATE & COUNTY PROGRAMS
AND AUDIO-VISUAL LEADERSHIP VIEWS AS OF JANUARY 1950

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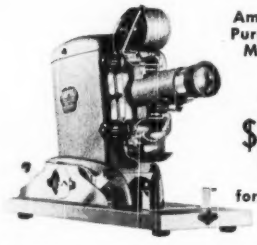

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1921

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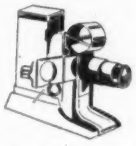
1936 . . . the *first* Tri-Purpose projector for single and double-frame filmstrips and 2" x 2" slides.



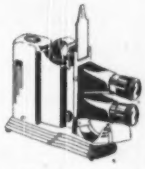
1937 the *first* 2"x2" slide projector developed by SVE with the introduction of Kodachrome.

1938 . . . the *first* library of 2" x 2" Kodachrome slides was announced . . .

1939

SVE announced the *first* portable Library Microfilm Reader to serve this new field of reference and educational research . . .

1940 . . . the *first* 35mm stereo projector for 3-dimensional strips and slides . . .



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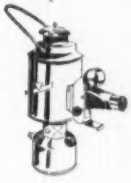
1948 the *first* SVE gasoline-kerosene projector for camps, rural and missionary fields . . .



1949 . . . the *first* SVE 1000-watt tri-purpose projector in the field . . . blower cooled . . . for auditoriums, conventions . . . perfect projection under all kinds of unfavorable light conditions. Look to SVE for other "*firsts*" in 1950!

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See & Hear

A Mid-Century Report on the Progress of Audio-Visual Education

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California Shows the Way

Statewide progress in all phases of audio-visual education has made California a notable example for the nation. SEE & HEAR *takes great pride in presenting the testimony of a leading political figure in that state, chairman of the California legislature's committee on education, who tells some of the significant facts behind the popular interest in audio-visual education in that state.*

by Francis Dunn, Jr.

Member, California Legislature, 13th District and Chairman, State Committee on Education

THE PRINTED WORD and the teacher's voice – traditional methods of audio-visual education – must be abundantly supplemented by the use of the instructional methods and materials made possible by modern industrial and technological development.

The "techniques of perfection" used in the preparation of commercial motion pictures, slide, and recordings, can be adapted and used to make available to students of all ages audio-visual materials – faultlessly prepared – and bringing the best of teaching methods into the most remote classrooms in the country.

The shortage of competent teachers, the *cost* of employing needed teachers even if they were available, the billions of dollars required *now* for immediate construction of new school buildings – all these factors point to the imperative necessity of making full use of every means in our power to offer to the huge present and potential enrollment in our public schools, colleges, and universities an educational program geared to the complexities of modern living. Without the vastly increased use of modern technological aids the classroom teacher cannot succeed in this task.

Full-scale use of motion pictures, filmstrips and slides, recordings, and other modern instructional materials offers the taxpayer an opportunity to improve the quality of public education despite the increased costs for current operation and for new construction.

School board members, administrators, teachers, parents, and all who believe that the future of America is bound up in the kind of educational opportunity offered to America's future citizens, should not be satisfied until the projection screen is as much an accepted part of our classroom furniture as is the blackboard. *When the classroom teacher can turn to a motion picture, a slide, or a recording as casually as picking up a piece of chalk to illustrate her lesson then it can be said that education is actually taking full advantage of modern methods.*

The general public believes in the expansion of audio-visual services. In a public opinion survey conducted for the Education Committee of the California State Assembly in February, 1949, 83.8% of those interviewed approved of the use of motion pictures and slides as a method of teaching. The reasons given: pictures and slides teach MORE – hold more attention – retention of the subject is better, the method is faster. 56.6% believed that it would be possible for a teacher to handle larger classes with satisfactory results.

Polls of course are not conclusive (The writer is Sec-

(CONTINUED ON PAGE TWENTY-SIX)

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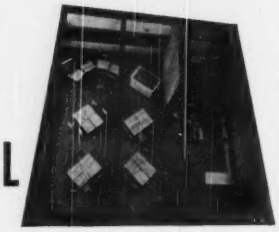

Modernfold Accordion-type Doors give needed flexibility to Ideal Schoolroom for Audio-Visual Teaching . . . designed by Perkins & Will, Chicago.

In the use of sound and motion picture equipment, flexibility is necessary for a successful program. This flexibility should not be confined to the equipment alone, but should be extended to the schoolroom. Here, a Modernfold Door as a "movable" wall is ideal. It quickly segregates part of the room for projector use so that a second group can continue with regular activities.

Modernfold Accordion-type Doors are, of course, ideal for other school uses . . . as successful closures for wardrobes . . . to replace the commonly used stage curtain in school auditoriums . . . divide study rooms, lecture rooms, etc.

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Newly-Trained Teachers

SEE & HEAR SURVEY REPORT

ALL ANSWERS to the See & Hear Mid-Century Survey question of the quality of incoming teachers *reflected in terms of their knowledge of the materials and utilization techniques of audio-visual instruction* were characterized by grave concern, and outspoken dissatisfaction.

The implication of the responses has been analyzed in terms of reactions in the eastern half of the United States, the middle-west and the west. As one might naturally expect, the degree of dissatisfaction, or satisfaction, over the ability of the teacher newly or recently graduated from a teacher's training institution in terms of her ability to use materials intelligently and on the basis of a wide acquaintance with the field of filmstrips, slides, transcriptions, recordings, maps, etc. varies in terms of the attention currently being given the role of audio-visual aids by the teacher-training institutions.

In the eastern part of the United States, responses reflect two to three times as many adverse reactions as positive. In the middle-west every reporting group was outspoken in its hope that those responsible for teacher training would seriously investigate the use of audio-visual materials of instruction, first in their own training institutions and then, equal in importance, in terms of professional education courses, with emphasis on the revaluation of existing materials to teachers as they looked at their several subject major fields and prepared themselves in those methods courses so as to most efficiently take their places in new teaching opportunities once they were graduated.

In the west, the State of California reported a pleasing degree of satisfaction with the preparation being given teachers in-training. Nevertheless, hope was expressed that in the future the primary emphasis would be on wide-spread firsthand acquaintance with the ever-widening array of newly-produced materials, so that as the teacher walked into her first classroom assignment she would have at her fingertips, relatively speaking, a knowledge of the materials most efficiently to be used in the accomplishment of her teaching responsibilities.

Responses coming in from the west gave great credit to the program of teacher training currently in operation in the State of California. Several recommended, with reservations, that this course was one which well could be emulated by other States.

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More than 300 EBFilms are in constant use in America's classrooms today making a lasting contribution to better learning. The EBFilms that will join them this year will make the world's finest library of classroom motion pictures even bigger, even better.

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The See & Hear Mid-Century Editorial:

Halfway Up: Another Half to Go

THE MID-CENTURY POINT of any 100-year period is the time to look back—to fondly recollect the things which were typical of the yesteryear—the time to look ahead, to make glowing prophecies of what lies ahead and to what glamorous heights we may climb!

Let us look back and recollect. *Fifty years ago the American school was attracting less than one-tenth of its high school age youth to the schoolroom.* It was a day when the common aim of high school education was preparation for entrance into college or professional training school. It was a time when the elementary school was placing stress on reading, writing, spelling and arithmetic.

New Tools to Help Face New Problems

In the rural community, the paraphernalia of the schoolroom included the slate, the kerosene lamp, the dog-eared textbook, the lunch pail, the water bucket, the wood stove, and the hickory stick. It was a time of memoriter learning—a day when the most commonly recognized goal of the school was to pass on the accumulated information of the past.

During the fifty-year period which has intervened, man has attained heights in communication skills which no era of the past has ever dreamed possible. It has been the fulfillment of first, the entertainment motion-picture film, then the 16mm version of the same with the emphasis on adaptation to the schoolroom—to educational work. It has been the era of the development of the basic filmstrip, of the 2″ x 2″ slide, and the perfection of the opaque projector! The same period saw the development of the radio, and today, of television. It has seen the perfection of the transcription, the recording, and today's battle for micro-groove leadership. It has seen the development of the sound-recording device, of the flexible and high fidelity recording tape, and 16mm film stock. It is the period during which magazine, newspaper and book printing records have outstripped any volume of paper pulp to printed word medium ever attained. It is the era of glamorous format, of full color illustration, of larger, thicker school texts probing on ever widening spheres of information.

These Are the Visions of Tomorrow

And what may tomorrow bring? In reading through several mid-century reports written by eminent school men of the country, very dazzling educational attainments are envisioned: field trips by air, television in every classroom, recording devices which will allow assignments to be submitted orally, techniques of communication which will put administrators, supervisor, teacher and pupil in instantaneous touch whether on the playground, in the classroom, at the terminus of a remote field trip, or in any other department of the school's activities, facsimile textbooks, illustrated by wireless dispatch from all points of the globe, into every classroom in the land, television field trips into inaccessible corners of the earth's surface. These, and a host of other dreamed of accomplishments with the end in view of making learning graphic, vivid, realistic, and entirely understandable have been forecast for the 1900-2000 era.

But while it is intriguing to contemplate the changes which have occurred an dthe prophecies which are being made, there are those of us who steadily wish to pull ourselves back into the reality of the current school problems and ask ourselves: Are we sure that we are using those opportunities for the improvement of instruction which a modern technology has made available to us? For, as some point out, current surveys of the field of audio-visual instruction reveal that less than 25 per cent efficiency is made by our current school systems of the array of audio-visual teaching materials, equipment and techniques which are currently available but not well used in the schools of America.

. . . and These the Realities of Today!

Therefore, let us contemplate the problem as it exists. We are today attracting over 75 per cent of high school age youth to our schools, and well over 90 per cent of our possible elementary age school population. Schools everywhere demand that this group remain in school until 18 years of age, that they investigate an increasing world environment not even contemplated by their grandparents, that they prepare themselves for a complicated world of tomorrow which none of us completely envisions. In order to do this today, we need to bring reality, realism, vividness, objectivity, understanding, and high interest into our classroom techniques. All of us must ask ourselves this question: Are we sure that, as we pause in the midst of our "backward" look—as we pause in our conversations envisioning the glamorous future—*are we sure that we are making the best of the advantages which today audio-visual instructional materials, equipment and techniques hold?*

After we have listened attentively to the prophets let each one of us apply himself diligently to an orderly examination of the degree to which we are currently and efficiently applying the knowledge of today to the improvement of our local school teaching techniques. In this spirit we submit the following brief check list, an adaptation of a list by Clyde K. Miller, Supervisor of Audio-Visual Education, Gary Public Schools, Gary, Indiana. Check it! Be guided by it for the further improvement of audio-visual instructional techniques in your school systems:

A CHECK-LIST FOR AUDIO-VISUAL PROGRESS

I. Are We Using the School Journey? Yes___ No___

The school journey or class excursion is an activity that involves conducting pupils to places where the subject matter of instruction may be studied to the greatest advantage.

II. Do We Have a School Museum? Yes___ No___

In a school museum the pupils will do the major part of the work required in collecting and preparing museum materials. Desirable exhibit materials may be secured from many sources and at little or no cost.

III. Are We Using Objects, Specimens, Models, Mock-ups? Yes___ No___

We can bring the *object* to the school for study. *Specimens,* which are samples, *models,* which are small size representations, and *mock-ups,* which are models built to scale, allow objective examination.

IV. Are We Using Blackboard Illustrations? Yes___ No___

A simple blackboard drawing or diagram is very often the most helpful means for effective communication with the student.

V. Are We Using Bulletin Board Displays? Yes___ No___

Teachers may collect pictures to comprise a file that includes illustrative material for each unit studied during the course of the year.

VI. Are We Using Charts, Maps and Globes? Yes___ No___

In teaching the various phases of history and geography, only up-to-date editions are valid.

VII. Are We Using 16mm Motion Pictures? Yes___ No___

The 16mm motion picture is one of the most popular and widely used types of visual aids. Thousands of films are available and many can be considered excellent classroom teaching films. Though we are discriminating, as we should be in selecting all teaching materials, we can find many excellent teaching films suitable for students of all grade levels and for nearly all subject matter fields.

VIII. Are We Using Opaque Projection Materials? Yes___ No___

Opaque projection material: photographs, prints, diagrams, books, magazines, post cards, travel bulletins, catalogues may be projected onto a screen for study.

IX. Are We Using 35mm Filmstrips? Yes___ No___

Increasing numbers of filmstrips have become available for the lower grade and kindergarten children in recent months, not to mention thousands being used in upper grades.

X. Are We Using 2″ x 2″ Slides? Yes___ No___

The 2″ x 2″ slides, which are frames of 35mm film mounted in cardboard or between cover glasses, should become a permanent part of the audio-visual library. Over 20,000 subjects are available at the present time.

XI. Are We Using Microfilm? Yes___ No___

Microfilm is the name generally given to small photographs of the printed page of a newspaper, magazine or book. Usually 16mm or 35mm filmstrip is used—particularly useful for school library work.

XII. Are We Using 3¼″ x 4″ Glass Lantern Slides? Yes___ No___

The 3¼″ x 4″ slide is the older type of lantern slide, but that does not mean that it is outdated as an excellent type of visual aid. Wide-awake primary, elementary, high school teachers, and their classes make and use their own sets.

XIII. Are We Using the Micro-projector? Yes___ No___

The micro-projector is replacing the conventional laboratory method of furnishing a microscope to each student. With the micro-projector (or attachment), the materials are magnified to an image of adequate size for *all* to see clearly.

XIV. Are We Using Classroom Phonograph Equipment? Yes___ No___

The phonograph record has many educational values in the classroom: teaching rhythms, studying vocal or instrumental music appreciation, studying pronunciation and enunciation of foreign languages, etc.

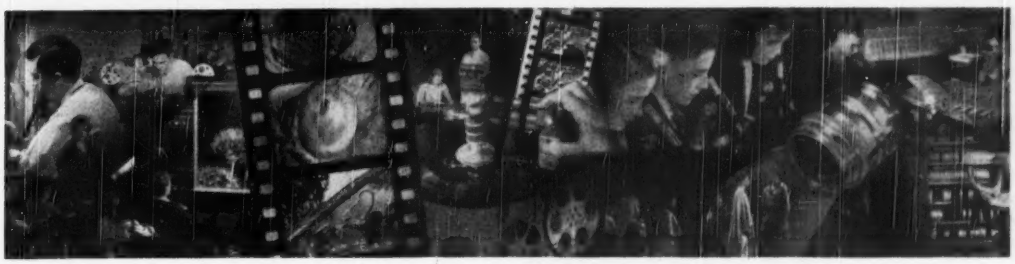
XV. Are We Using Instantaneous Recording Equipment? Yes___ No___

The recording is an objective means of making a comparison of progress in speech and voice training, and to give a student an opportunity to hear how he really sounds.

XVI. Are We Using Radio Programs? Yes___ No___

The use of the radio in schools for instructional purposes is receiving increasing attention.

W. A. Wittich, Editor



16 Nations Sign UNESCO Audio-Visual Agreement

♦ The United States National Commission for UNESCO recently noted the signing, by representatives of 16 nations, of the UNESCO-sponsored audio-visual agreement designed to facilitate international transmission of educational materials. The signing was hailed as an important step in the effort to remove obstacles to the free flow of information.

Legislative action to put teeth into the agreement must still be obtained, and a still more comprehensive agreement will be sought at a meeting of experts to be held in Geneva next March, for UNESCO wants to achieve its goal of easier international dissemination of a wider range of educational, scientific and cultural materials.

The first day of 1950 brought the deadline for signing the agreement which will permit duty-free passage of educational films, recordings and other specified teaching materials, but other nations may still become parties to it by acceding to it. The agreement will take effect after 10 nations formally accede.

The U. S. delegation to the 1948 General Conference of UNESCO (the United Nations Educational, Scientific and Cultural Organization) strongly supported the audio-visual pact which will operate only among those nations which agree to come under it. The United States was the first nation to sign, but will not be able to notify acceptance until after the agreement has been approved by Congress. Once accepted, the act should result in an increase in the import and export of educational and scientific films and other audio-visual materials.

As a checkmate to propaganda, materials being imported must first be certified by the producing government to be of an educational, scientific or cultural character. The importing government must then be willing to accept the certificate, and has the privilege of limiting the material's use to non-profit purposes.

Other nations signing the agreement were Afghanistan, Brazil, Canada, Denmark, Dominican Republic, El Salvador, Equador, Greece, Haiti, Iran, Lebanon, the Netherlands, Norway, the Philippines and Uruguay.

The desire of the United States for a broader agreement to cover publications as well as audio-visual materials was expressed at the time of the signing by U.S. Representative Warren R. Austin.

The next meeting of the U.S. National Commission for UNESCO, which is composed of 100 leaders in UNESCO fields and has the major responsibility for the UNESCO program in this country, will be held at Washington, D.C., April 13, 14, 15.

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First comes the big circus parade, then the performance of wild animals, trained lions and tigers in a huge steel arena. A tiger balances and performs on a rolling drum. Then acrobats and tight-rope walkers do sensational tricks above the circus ring. A marvelous balancing act, three girls on a pole supported by one man, follows. Next comes circus ponies and bare back riders in fast moving acts that show skill and years of training. And finally, a dozen huge elephants in difficult stunts like walking on their hind feet, playing "London Bridge is Falling Down" and pretending to ride on a merry-go-round! Grade level — Kindergarten, Primary and Intermediate classes.

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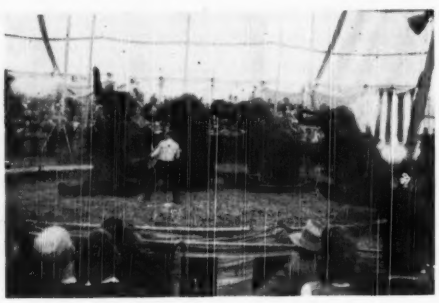

One of the Elephants acts in "Circus Show"

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— how they live and work "behind the scenes."

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Education in Omaha at the Turn of the Century

by Mary Dale Steele

YELLOWING REPORTS of school board action over the past fifty years in Omaha constitute a monument to the early custodians of public education. In this crossroads city which had seen "half the people going West and all the others going back," education nosed forward at its own risk at century's turn. There was too much else for the populace to think about. Moreover, education as the majority saw it definitely signified the white collar, and men pressing for quick prosperity from street, soil and river had little time for such. The 3 R's came in mighty handy at times, they said, but this was a dirt state and Omaha a cow town and you stood just as good a chance to win without as with a lot of expensive schooling. For that reason few people despaired because two-thirds of the high school enrollees dropped out by the second year and of those who graduated only a fourth were boys. But a lusty germ was present—brought westward by people who had lived comfortably with the arts and traditions. In the next fifty years it was to manifest itself in schools aplenty, choirs, symphony orchestras, art centers, good homes, and, more important, in the zeal to think for and of the needs of every man's child.

It is one of the great satisfactions at this mid-century point to look back and see the faint surface bubblings of what was to issue later and be called – with a hint of smugness – modern education.

Gentlemen and Scholars of Distinction

At the century's turn every item of enrichment to the lean elementary curriculum of the 3 R's had to struggle for a toe-hold. In the high schools every enrollee, apparently, was expected to become "a gentleman and a scholar" for the administration was concerned more about making French and German available to their customers along with Latin and Greek than they were about preparation for living in the environment they were creating at the same time. We were about to acquire Spanish territory and Germany was fast becoming a rival. So what could be more practical, they argued, than a reading and speaking knowledge of those languages. The fact that only 3.3% of the pupils eligible for high school were in attendance with little intention of going on to college had little bearing on curriculum planning.

While this discussion went on, Manual Training entered almost unnoticed through the back door of the high school and was huddling over its benches in a basement room unsuitable for classroom use. At intervals its sponsors sent up modest requests for support of that part of the program.

A pep talk championing music was always held ready for delivery to wavering members of the Board who were often put to it to justify such a superfluity to a taxpayer. Wrote one teacher of music in ecstatic support of her subject: "The interest manifested in this delightful study is remarkable. Pupils read exercises and songs with the greatest of ease changing from key to key without difficulty from the first grade on. The careful drill of fifteen minutes daily makes it a certainty that Omaha's children will be able to read most difficult part music at sight in competition with any school in the country."

Physical Education Had Its Difficulties

Physical Training required the full treatment of persuasion to preserve it for coming generations. Support was hastened, however, when it became known that the German System of Physical Culture had been adopted by the high school. This system began with the "simplest toe movements in calisthenics and by gradual evolution brought the pupil to a remarkable state of muscular grace and functional development – both mental and physical."

Scarcely had the words been spoken than mind and body were forced to go their separate ways, however. The records state than on "December last (1900) Physical Training came to an end by resolution of the Board on account of the noise and confusion created by all the running and vaulting" in the room assigned to Physical Training.

In another area, penmanship, the vertical system had swept the field clean of "slant hands." Perhaps there had been too much to-do about writing, as some people said, but on the other hand there were many justifications for it. Not the least of these, explained the superintendent artfully, was the fact that by writing "straight up and down" and by decreasing the height of "loop, stem and capitals" you could get more writing to the page and thus save paper.

The Book-Centered School Was in Flower

Commercial subjects and courses in the "arts of housewifery" bowed in and out of the curriculum by whim of board and budget. But in January, 1900, a more resolute course was taken and the two subjects were ushered in on a more adequate basis than heretofore.

The book-centered school was in flower in the early

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Education in Omaha: 1900

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1900's. The child was warped to fit its system of uniformity by means of failure, demotion, promotion or drop-out. It is recorded in this period that at last "absolute uniformity in Literature has been secured". Not so in the history courses. Out of the ten teachers in that department of the high school "only three had made any preparation for teaching history, so uniformity was out of the question."

The new century saw the beginning of the school lunch program which today serves planned lunches to thousands of Omaha youngsters as a part of a total health and nutrition program. Building space was offered by the Woman's Christian Temperance Union for the first lunch service to selected pupils and to teachers.

Interest in Science Was Being Developed

Science teaching was a desultory, fragmentary, nameless process in which children collected articles of interest and talked about them at off periods. Since none of the teachers was schooled in science, an instructor from Nebraska State University was obtained for a series of science lectures for teachers.

Discipline was rigid; corporal punishment was permissible. A "delightful relationship" existed, reportedly, between pupils and teachers in most places and teachers were urged to maintain this happy condition by a minimum of motion in the classroom.

Epidemics—smallpox, diphtheria etc.—ran rampant in these decades before immunization and inoculation had called a halt. A count of but 57 deaths from diphtheria among Omaha's children placed the city among the more fortunate ones in a single year. Measles, however, was so virulent in the same year that the Board of Health excluded all children from school in affected families for ten days after the recovery of the last case. This virtually wrecked attendance and progress for most of that year.

These Were the "Materials for Instruction"

Audio-visual instruction? That was a term in embryo as was the machinery which brought it to birth. There was talk about the usefulness of blackboards. The high school had its casts and models and its inheritance of ancient maps and charts. Bright-hued "systems of the body" were obtainable in chart form; but pictures were both scarce and unattractive. Special mention was made of the "molding board and sand pile so much in vogue in eastern cities." Both were considered a waste of time. The field trip, too, was termed a "vacation from learning" by teachers as well as parents.

Omaha's Budget Was Sixth in the Nation

If the reader sees in this review of the educational climate in Omaha a situation unique on this continent let him consult the record. At the turn of the century the only cities having a larger daily per capita expenditure for education were Marysville, California; Aspen, Colorado Springs and Leadville, Colorado; St. Paul, Minnesota and El Paso, Texas. Omaha was next, spending 19.2 cents per pupil per day. •

Educational Sound Films Reach Maturity

by N. L. Engelhardt

TWENTY YEARS AGO new emphasis was given educational talking pictures. The snowballing momentum in this field today had its beginnings in the formation two decades ago of ERPI Educational Talking Pictures, designed with the purpose of "bringing the world to the classroom." The initiators of the undertaking were Colonel Frederick L. Devereux of the Electrical Research Products, Inc. and Dr. Alexander J. Stoddard, formerly superintendent of schools in Bronxville, N. Y., (and way stations) before recently assuming that responsibility in Los Angeles, California. In their Bronxville homes, Devereux and Stoddard held frequent discussions of the problems associated with moving from the amusement field to the educational field in motion pictures and decided to launch a program with the formation of an educational research committee. Professors Paul R. Mort and N. L. Engelhardt of Teachers College, Columbia University, were invited to join the committee and the work got underway.

A review of the minutes of the hundreds of hours spent by this committee in its early days would be illuminating. Emphasis upon the improvement of children's learning and the expansion of the curriculum carried the work into all phases of teaching, curriculum analysis, measurement of results, school building, adaptation, teacher training and general administrative procedures and policies. There was early realization that a full time research staff would be needed, that mechanical difficulties connected with the size and character of the projectors must be resolved and that long time financing should be assured.

Full credit falls to Colonel Devereux for carrying the brunt of budget burdens. When reporting on finances to the Electrical Research Products Co. and its parent organization, the American Telephone and Telegraph Company, the film enterprise could only appear "in the red." But he and his committee had great faith in this new educational medium. Prophecy after prophecy stressed the fact that the day would come when textbooks and talking pictures would play equally important and non-competitive roles in the classroom educational processes. The realities of today have borne out the prophecies.

The imperative need was for a full-time research director, a man with vision, with proven administrative

ability and with the willingness and courage to explore and produce in a new educational realm. Out of the large group of ambitious young administrators attending courses in school administration at Teachers College, Columbia University, the youthful superintendent of schools of Drumright, Oklahoma was chosen and invited into service. (V. Clyde Arnspiger) Soon added were the "Voice of ERPI" (James Brill) and the calm, omniscient scholar (Melvin Brodshaug) who has gained the respect of educators the country over.

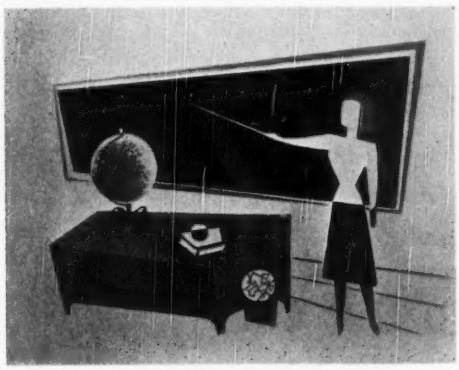
Thus the powerful triumvirate in the production of educational talking pictures was formed, V. Clyde Arnspiger, James Brill, and Melvin Brodshaug. Others have come and gone but these three pioneered, produced and proved their output to the committee and to the educational world in general. They made exacting and detailed surveys of the curriculum of the nation, they fitted talking pictures to curriculum needs. They prepared countless checklists and review devices for all stages of production, from the initial rough word-outline of a picture to its final display as a finished product. The thoroughness of their work is reflected in today's heavy sales of some of their earliest pictures.

To insure complete accuracy the highest experts in colleges and universities throughout the country were invited to participate in preparation and review of the pictures. All phases of photography and reproduction were studied with only the most acceptable used for particularized purposes. Competent photographers were sent throughout the world to secure the pictures required to fit the educational theme. The counsel of school executives was listened to attentively in many a conference, and lesson reviews as well as picture reviews brought out the judgments and professional criticisms of thousands of educators of all ranks.

Educational sound pictures have now come to maturity. During the depression and war years, production continued in a steady forward movement. The early standards and production aims have undergone constant improvement.

The initial staff, with its constantly growing additions, are still augmenting their skills and knowledge of how to make the educational sound picture. The educators' needs today far outrun the possibilities of production.

The pioneering is over. Encyclopaedia Britannica Films, Inc. have assumed the responsibilities undertaken by ERPI two decades ago.



LOOKING AHEAD

A Noted Educator Calls for Dynamic Tools to Help Win the Battle for Man's Freedom

THERE isn't time—even if we would—to teach the democratic processes and principles by the old, slow, painful methods of yesterday. Too many interests crowd the sands of time through the hour glass.

With every great crisis, great men and great tools are available. The present race between totalitarian and self-government is no exception.

Dynamic educational tools—the entire audio-visual chest, in fact—are readily accessible to city and country schools, alike. There are many services these co-teachers can offer in this great task. May I enumerate five:

1. The mechanics of democracy are clearly and dramatically explained.
2. Life in a democracy is vividly portrayed; here is a field for home and foreign consumption.
3. Life under other systems of government is vividly portrayed. Comparisons and contrasts often greatly assist even the doubtful in casting his vote for the democratic way.
4. Safeguarding democracy by assisting other nations to raise their own standards of living is being successfully done by the audio-visual technique.
5. Strengthening democracy by bringing about a better understanding of the other peoples of the earth is the successful goal of many productions.

ALEXANDER J. STODDARD
Superintendent of Schools
Los Angeles, California

Looking Ahead: II

The Next Decade: A Responsibility We Share

by Edgar Dale*

1. *We must develop audio-visual programs.*

★ To have a program means to have clear objectives and well organized materials. We must learn to team up the various audio-visual materials, learn how to get them properly harnessed, hooked up together, pulling in the same direction.

We must have more effective organization of the workers in the field. You cannot have organic programs unless you have good organizations. You cannot have good organizations unless people are in communication with each other. You cannot have people in communication with each other unless there is some kind of central nervous system, a central telephone exchange.

This means that we must improve the Film Council of America, the Educational Film Library Association, the Department of Audio-Visual Instruction of the National Education Association. Sometimes when I am critical of organizations to which I belong and ask the carping question: "What am I getting out of it?" I always hear the disturbing echo: "Well, what am I putting into it?"

Not only must we have these national organizations, but we must have good state organizations as well. The test of a good state organization is whether or not the workers in the audio-visual field communicate with each other through it. They can communicate by regular meetings, by a newsletter, by personal letters, by exchange of ideas in many forms. This means we must learn to be good members of organizations, good participants, good associates.

2. *We must have greater concern about the meaning of teaching and learning.*

★ What does it mean to teach and what does it mean to learn? It is excellent to clarify by visualization. But it is one thing to present something clearly, to offer the stimuli to learning. It is another thing to learn from that presentation. We must think much more than we have in the past of how to get action, to get doing, to get participation, as a part of the learning process. There is a dynamic in audio-visual material which can help move us over from understanding to action. This dynamism and the circumstances under which it is secured are worth a good deal of study.

3. *We must use audio-visual materials to share the intellectual and cultural wealth of the world.*

★ There is grave danger in unnecessary inequality. It isn't good for one nation to have such a striking educational advantage over other nations, and the wonderful thing about sharing intellectual and cultural wealth is that the giver does not lose but gains by the sharing.

I hope as we do this sharing through UNESCO and through many personal contacts that we do not keep raising the question: "What do *we* get out of it?" To give expecting gratitude, to give expecting something clear-cut and immediate and tangible in return, to give grudgingly and hesitatingly is not to give at all. This is not a gift but a carefully disguised commercial bargain.

This sharing can be done in many ways. We can increase the number of fellowships to foreign students, especially to mature adults from abroad who are now in responsible audio-visual positions. We can develop world-wide catalogs of audio-visual materials. We can develop international teams of specialists to put on audio-visual seminars in many countries. We can jointly produce certain materials. We can remove barriers to the free flow of these materials. We can help war-devastated countries and under-developed countries build audio-visual centers in their ministries of education and their teachers colleges.

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* Author of the professional best-seller "Audio-Visual Methods in Teaching" and numerous other works, Edgar Dale of Ohio State University is a U. S. Delegate to UNESCO.

Audio-Visuals: an Unrealized Potential

★ It is not too much to say that audio-visual media of instruction make it possible for the first time to educate for citizenship in the world community. By themselves words are poor substitutes for direct observation of the social process. Audio-visual media open the doors of experience on the globe as a whole and upon all of human history. The potentialities are so far but poorly realized in practice.

HAROLD D. LASSWELL
Yale University

The See & Hear Mid-Century Survey

Administrators, Audio-Visual Directors, Teachers, Producers and Manufacturers Present Their Views on Audio-Visual Problems

THIS MID-CENTURY SURVEY takes full account of all those who comprise the vast audio-visual family in education, i.e. the school administrators, their audio-visual directors, the heads of teacher training institutions, and classroom teachers as well as the producers of materials and the manufacturers of the essential equipment. In one remarkable instance, it also provides the all-important views of the chairman of the committee on education of a progressive state legislature (see page four).

As a starting point, SEE & HEAR presents the *ideal* of a-v progress: *teamwork within the local school organization* as expressed by typical city school superintendents working in close cooperation with their audio-visual directors. Contributing their views in this survey were the following: Howard R. Goold, superintendent, Tacoma, Washington Schools and Lolae Friars, acting director of the a-v department; J. R. Croad, superintendent of Burbank, Cal. schools and Donald S. Newcomer, audio-visual director; James A. Campbell, superintendent at Sullivan, Ind. and Perle L. Fisher, audio-visual director; R. H. Ostrander, superintendent at Oak Ridge, Tenn. and Earl F. Strobehn, director of visual education.

W. T. White, Dallas, Texas, superintendent and Henry W. Embry, director visual education; I. F. Simmons, superintendent of Jefferson County, Ala., schools and W. M. Wright, county director of audio-visual education; A. H. Hughey, El Paso, superintendent, and Jack H. McKay, director of visual education; E. M. Hansen, superintendent at Pueblo, Colo. and Frank H. Oetting, director of visual education; G. E. Raft, superintendent at Westport, Conn. and George E. Ingham, a-v director; D. F. Schaffer, Freeport, Ill. superintendent and Thomas H. Boardman, a-v director; Douglas A. Newcomb, superintendent, and Evelyn Davis, supervisor of audio-visual service. Four other "teams" who contributed their views are pictured on this and the page following, as well as other audio-visual directors whose views are expressed in these summarized statements.

As a means of reporting this survey the written reactions which were sent by the several contributors will be summarized wherever possible as a consensus of opinion. Wherever quotations seem apt, they will be printed as further explanations of the common point of view.

Question one had to do with the ultimate goal toward which schools in America were thought to be building insofar as equipment, materials and techniques of Audio-Visual Education are concerned. The following consensus is evident:

The ultimate goal of visual education method as we know it today is to equip every classroom with means of projecting films, slides, filmstrips and opaque materials; with maps, globes, charts, transcriptions, record players, models, specimens and good books—that the teacher and the students will be able to explore the world in their own working environment.

This classroom will, of course, extend beyond its four walls through the field trip facilities which will be pro-

(CONTINUED ON THE FOLLOWING PAGE)

TEAMWORK for EDUCATION

HAROLD J. WILLIAMS, *Supt. Davenport, Iowa, Schools*

AMOS L. CLAYBAUGH
Audio-Visual Coordinator

CHARLES D. LUTZ, *Supt. Gary, Indiana, Schools*

CLYDE K. MILLER
Audio-Visual Supervisor

TEAMWORK for EDUCATION

FRANK L. BURTON, *Supt.*
New Castle (Pa.) Schools

GLEN MCCRACKEN, *Director*
Audio-Visual Education

FRANK E. ALLEN, *Supt.*
South Bend (Ind.) Schools

GARRETT R. WEATHER
Audio-Visual Director

(CONTINUED FROM THE PRECEDING PAGE)
vided by school authorities which will allow bonded carriers to carry children as far out into the community environment as can be arranged in terms of the course of study responsibilities to be investigated. Such field trip facilities will be provided at School Board expense.

This does not necessarily imply that all equipment must be housed permanently in any classroom. But rather that every classroom shall have immediate or most convenient access to any materials or equipment needed to carry along with efficiency the regular day-to-day work which is being undertaken.

* * *

"Libraries of materials should be decentralized so that teachers could have, at a moment's notice, those aids which are necessary to good teaching." — *Westport, Conn.*

* * *

"The modern school must be so equipped that any teacher can give her pupils the greatest amount of experience during the time that these pupils are working under her direction." — *Green Bay, Wis.*

* * *

"In the school of tomorrow, the four walls of the classroom will be necessary probably from a practical viewpoint only for convenience and physical comfort. Teachers and pupils will use the room merely as a gathering place, for a workshop where, through learning and experiences which are worthwhile, realistic, interesting and adapted to their work and maturity level, children will learn about the total world in which they exist and how to live abundantly therein." — *Burbank, Calif.*

* * *

"The goal, as we ultimately see it, may be too expensive for immediate attainment and it will have to be achieved by intermediate steps. Each building must be provided with basic materials and audio-visual equipment which may be used to advantage. Currently several teachers share equipment. A classroom that is idle for some teaching purpose may be used for projection purposes. Ultimately the classroom will be the center of student activities." — *Dallas, Tex.*

* * *

"How are we going to compete with the outside world for the interest of the children if we do not bring the outside world into the classroom where it may be studied under modern interesting circumstances? To do so requires planning and money. The planning we can develop ourselves, but the people of the community must be educated to the fact that children cannot be properly prepared to live in a twentieth century world in a nineteenth century school run by a nineteenth century school budget." — *New Castle, Pa.* ●

W. MCK. WRIGHT
Supervisor, Visual Education, Jefferson County, Ala.

MERLIN J. LUCIA, *Director*
Audio-Visual Education, Green Bay (Wis.) Schools

FITHIAN FARIES, *Director*
Audio-Visual Education, Lexington (Ky.) Schools

State Leadership in Audio-Visual Education

by Floyde E. Brooker

Chief, Visual Aids to Education, United States Office of Education

FEW DEVELOPMENTS in the field of audio-visual education have been more rapid or of more far-reaching importance than the growth in state a-v leadership during the past two decades. Coupled with the growth of leadership in our city and county school systems, this development of state leadership is an extension of the rapid development of local leadership. In the field of education, this development of local leadership and its extension is a most important one, and indeed the only one which marks true and effective progress. For if there is inadequate audio-visual leadership on the local level, or if it is lacking entirely, all other leadership can mean but little.

There follows the state reports of the development of state-wide leadership in the field of audio-visual education. Some of these reports are official ones compiled by state officials in state offices of education, others are reports of observers gathered from other sources. Unequal as these reports are, and incomplete as they are in terms of providing national coverage, they still represent the most recent and authoritative statement that is generally available regarding the status of the development of positions, on the state level, charged with responsibility of audio-visual education.

State Leadership Trend Has Accelerated

The development of state officers of audio-visual education has been phenomenal during the past few years. As far as we can ascertain, 21 states now have such officers. Of these 21, we have official reports on 14. Of these 14, two were established prior to 1930, five date from the period of 1941-45; and seven were established during the three-year period of 1946-48. In other words, as many were established during the past three years as were established in all the previous years. It is likely that were the full facts known of the other unreported seven states, the rise would be even more rapid.

It should be noted, however, that the existence of state leadership cannot be stated solely in terms of the establishment of state officers responsible for audio-visual education. In many instances state leadership has existed in the state universities, or in other state institutions. In addition to the 21 states with state officers, we must include at least ten more in which we have leadership in this field on a state-wide basis. In terms of the sound advancement of the total field, state leadership is the important thing. Whether it comes from a state university or from the state office of education is of secondary importance.

We can say very roughly, therefore, that some two-thirds of the states have an effective state level of leadership in the field of audio-visual education.

The functions of the various chief state officers of visual education vary considerably in terms of the history, the beliefs of the individual, the general policies of the state department of education, and the conditions which exist in terms of budget and statutory limitations. Some state officers have, as their chief function, the distribution of films. Others have no distribution facilities and devote most of their time to the general problems of utilization. Practically all of the departments have some responsibility in the education of teachers; the utilization of materials in the classroom; the promoting of further interest in the use and development of these materials; the advising with local educational administrators in the problems of space, personnel and budget requirements; and otherwise assisting and working with other specialists in the state office.

The wide variety in functions is to be expected in a field with so many ramifications and in terms of the actual needs of the several states. It is also a typical feature of education in this country.

Many of the chief state officers are concerned with quite similar problems such as: to what extent should courses in audio-visual education be made legally a requirement for the certification of courses? What kind of requirements should be set up for the certification of specialists in the field? What specifications in terms of audio-visual education are desirable for new buildings? How can the problem of teacher education be tackled most effectively? What should be the role of the state office in securing of funds and in the establishment of a state library of materials? How can statistics be gathered in the field? What kind should they be?

Growth Follows a Grass Roots Pattern

In any analysis of the state departments of audio-visual education, it should be noted that in the main they have developed later than have strong city school departments. One of the unique characteristics of the field of audio-visual education has been the grass roots nature of its growth. Usually, within a state an outstanding leader developed an audio-visual education program in some city; and a city department of audio-visual education was formed. In most cases, although not always, this local development preceded the development of leadership on a statewide basis. This is indeed one of the strengths of the total field.

The reports are incomplete. Within the next six months, it is hoped that more detailed reports can be received from all the states so that a basis for statistical comparison can become more generally available. Certainly one of the signs of maturity will be the development of a body of comparable statistics, and just as certainly no such body of data exists at the present time in the total field of audio-visual education.

SEE & HEAR PRESENTS 21 STATE REPORTS ON AUDIO-VISUAL PROGRESS

21 State Reports

State Population: **1,925,000**
School Population: **400,000**
Number of Teachers: **16,000**
School Districts: **425**
Budget for Education: **$32,500,000**
Audio-Visual Budget: **$176,500**

Office of Audio-Visual Instruction created in September, 1946 under the Director of the Division of Instruction

* * *

History of the Department: A separate office of supervisor of Audio-Visual Instruction was created in September, 1946. The State Film Library was started in January, 1947.

Relationship to Other Departments: The Office of Audio-Visual Instruction is under the Director of the Division of Instruction, but has a functional relationship with all other divisions. All of its services and equipment are available to all divisions as needed.

Legislative Appropriation: $176,500 annually during the biennium of 1949-51 provides Arkansas schools with free materials and audio-visual counsel, etc. under the direction of a State Supervisor of Audio-Visual Instruction, his staff, and a State Film Librarian with a Film Library Staff of 7 persons. $100,000 of the annual budget is for film purchases; $25,000 annually for still projection materials to be used with 425 public school and county units.

Activities: 1. Relationship to state department. (See Relationship to Other Departments above.)

2. Promotion of teacher training, (working with the audio-visual directors of the seven state colleges training teachers).

3. Supervising Audio-Visual Service (this is the State Film Library in charge of the State Film Librarian). Films are free to public schools.

4. Promotion of local audio-visual programs and libraries.

State Population: **10,031,000**
School Population: **1,650,000**
Number of Teachers: **75,200**
School Districts: **2,570** (including secondary & junior college)
Budget for Education: **$380,000,000**
Audio-Visual Budget: **$1,010,000**

Bureau of Audio-Visual Education created in April, 1944 under the Chief of the Division of Instruction

* * *

History of the Department: The establishment of an audio-visual education office in the California State Department of Education is the result of many years work on the part of the State and local organizations, especially the California Congress of Parents and Teachers and the formerly named Audio-Visual Education Association of Southern California (now Southern Section, California Audio-Visual Education Association).

The State Board of Education authorized the State Superintendent of Public Instruction to create a division of Audio-Visual Education April 16, 1944. One year later, April 17, 1945, the State Superintendent appointed the present chief, Francis W. Noel, and the new Division was appropriated by the 1945 legislature.

On October 6, 1945, the State Board of Education approved a complete reorganization of the Department of Education, wherein the old Divisions became Bureaus under four Associate Superintendents, each in charge of a Division encompassing appropriate Bureaus. In this reorganization the Division of Audio-Visual Education became a Bureau in the Division of Instruction, which is its present status.

Relationship to Other Departments: The line of authority is from the State Superintendent to the Chief of the Division of Instruction to the Chief of the Bureau of Audio-Visual Education. There are no boundaries in the professional responsibilities of this Bureau. It is expected to and does work with all other State bureaus and divisions in the State Department of Education, counsels with other departments within the State, such as Department of Public Works, Department of Corrections, etc., and has complete freedom to counsel with all educators in the State without obtaining authorization through administrative channels.

Budget: The budget is made out one and one-half years in advance and is a line type budget. State monies supporting this budget come out of the State general fund. The budgets for the operation of the Bureau run as follows: 1948-49, $56,852; 1949-50, $61,556; and 1950-51 (proposed), $66,488.

Staff: The professional staff consists of the Chief and two consultants. Technicians consist of a photographer and a graphic artist and three secretaries. The philosophy under which this Bureau works is that the person best qualified to do the job is the one who assumes those responsibilities. There are no geographical areas or specific educational level assignments. The personnel in the office have no direct authority over public school administrators but are responsible for consultant service to them in order to meet their local needs and in general to provide general leadership in the development of audio-visual education throughout the State.

Activities: The responsibilities of the Bureau fall into two general categories: (1) giving professional assistance to all members of the staff of the Department of Education in reference to audio-visual education and the operation of a service whereby the staff of the Department of Education can obtain audio-visual education equipment and materials to use in their work throughout the State; (2) the other category includes services to city and urban school districts, as well as to County Superintendents in the development of audio-visual education departments and the problems that arise in their operation. The Bureau has a close legal and professional relationship with the County Superintendents' Audio-Visual Departments.

The County Superintendents receive State

SUMMARY OF ARKANSAS AUDIO-VISUAL ACTIVITY

At end of fiscal year	No. sound projectors	No. titles in State Library	No. prints in State Library	No. titles circulated	Total A-V Budget
1946-47	150	150	300	1,000	$ 27,000
1947-48	300	400	740	11,000	68,000
1948-49	500	600	2,100	22,000	68,000
1949-50	650	750	3,900	36,000	176,500

monies for the operation of their offices, which are allocated to them by the State Department of Education from State funds. One of the functions of the Bureau of Audio-Visual Education is the review of all County Superintendents of Schools audio-visual education budgets.

A part of this reviewing process includes defending the County audio-visual education budgets during the final budget hearings of the Department of Education, Division of School Administration. (It is to be noted that the Division of School Administration in the budget hearings for 1948-49 accepted the Bureau's recommendation to within $10,000 on a budget of $1,010,000).

The Bureau is attempting to meet its leadership responsibilities through assisting in the development of leadership on the local level. It is committed to a policy of decentralization of material services and since its inauguration such services on the local level have increased from 18 audio-visual departments to 115 audio-visual departments. It has been the recommendation of the Bureau that such departments be directed by competent professional personnel who understand curriculum and audio-visual education and that staffs be provided for the necessary clerical and technical operations.

The Bureau works consistently with educational personnel, including appropriate authorities in the universities, state colleges, city and county and district superintendents administrative staffs, as well as with principals and teachers in improving their understanding and use of audio-visual education materials. Great emphasis has been placed upon curriculum application and upon teacher education.

The State now requires all new teachers to take at least two semester hours of audio-visual education in preparation for any of the general teaching credentials. The Bureau has not prescribed a course of instruction for this requirement, rather, through a state-wide committee, it has prescribed standards of teacher competency that teachers taking the course should achieve.

Audio-Visual Materials: Accurate figures regarding quantities of audio-visual education equipment and materials in use in the State are non-existent; however, it is known, as of June 30, 1949, there were at least 3,579—16mm sound motion picture projectors in use in the schools of California. A state-wide survey of such equipment and materials is being initiated this fall.

The Bureau has 96 pieces of equipment for State personnel to use. Where certain equipment is used steadily by personnel of other Bureaus, it is assigned to them on a "permanent" basis. Occasional need of equipment by individuals is handled by loans from an equipment pool maintained in the Bureau. The Bureau is responsible for all audio-visual education materials and equipment needs of the whole State Department of Education.

Film Library: An audio-visual materials and equipment library is maintained only to meet the needs of State Department personnel. It does not service districts nor colleges on a State basis. The library consists of the following materials: Films, filmstrips, slides, recordings and miscellaneous items.

State Population: **2,011,000**
School Population: **260,000**
Number of Teachers: **11,362**
School Districts: **173**
Budget for Education: **$50,940,000**
Audio-Visual Budget: **$18,000** plus a-v state department staff of five.

Audio-Visual Education Unit created in 1942 under the Chief of the Vocational Education Bureau

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History of the Department: The history of the audio-visual department of the State Department of Education runs back over 20 years when the Connecticut State Department of Education employed a supervisor who was largely responsible for the development of art in the secondary schools of the State, and who spent a great deal of his time attempting to interest teachers in the use of projected visual aids.

In 1942, the Connecticut State Department of Education, Bureau of Vocational Education, became vitally concerned with the potentialities of audio-visual education insofar as it concerned the teaching of technical and industrial subjects in the vocational-technical schools of the State. To this end, Joseph T. Nerden was instructed to organize and carry on a State audio-visual education program and integrate it with the growing vocational education program. This was begun late in 1942, and during the year 1943 considerable progress was made in organizing each of the vocational-technical schools into a significant unit, each having its own coordinator of audio-visual education. In addition, a central library of audio-visual materials was purchased, largely for use by the State's 13 vocational-technical schools.

Early in 1944, former Commissioner of Education Alonzo G. Grace requested Mr. Nerden to extend similar activities through the public schools of the state and in the teachers colleges. Evaluation and promotion of this larger phase of activity has continued since that date.

Relationships: the services of the audio-visual education unit within the State Department are available on call to all of the bureaus and divisions of the department. Full support, however, dies with the Bureau of Vocational Education and control and operation of the unit is lodged with Emmett O'Brien, Chief of the Vocational Education Bureau.

The audio-visual education unit is committed to a policy involving leadership, planning, research and service. These four fundamental aims of the Department of Education are carried on down into every activity in which the Department participates. Because of the four aspects indicated above, the specific work in which the audio-visual education unit participates must reflect to some degree the thinking of the total Department.

Budget: A total budget exclusive of the five persons indicated below amounts to some $18,000 annually. These funds are available for the purchase and maintenance of the equipment, materials and for the production of many types of audio and visual aids. In addition, funds provided within the $18,000 budget are earmarked for travel, office expenses including telephone and the lights.

Staff: The organization of the audio-visual education unit of the State Department of Education consists of five people. Joseph T. Nerden, Consultant, Audio-Visual Education, is charged with the responsibilities listed, and in order to carry such activities out throughout this small State, a special assistant has been attached to the staff. This special assistant is charged specifically with the western part of the State, chiefly along the Housaonic and Naugatuck Valleys.

In addition, one secretary charged with the complete scheduling and maintenance of the large library of audio-visual materials available from the Department devotes full time to this project. In the film library itself, a technician maintains all of the films in repair, receives and makes ready for shipment all of the requests coming in from the schools and colleges of the State. The fifth person is responsible for the mailing, insuring, expressing and maintenance of equipment in the film library.

Activities: **1.** The direction in inaugurating and administering local programs of audio-visual education. This includes working with superintendents, principals, and with individual teachers in assisting them to set up a program of audio-visual education which is within the means of the school system to support from an educational planning position.

2. Supervision and consultative services available from the State Department of Education are a valuable and functional part of the total activity. At all times, the Connecticut State Department of Education may be called in for assistance in helping to plan, promote and evaluate the going program of audio-visual education.

3. The service angle of the Department is best illustrated by the large library of all types of audio-visual materials that are available for distribution on a free loan basis to all of the schools in the State. The Department has become the focal point for the supply of all types of learning aids for the schools in Connecticut.

4. Because of the tremendous amount of motivation inherent in the teacher-produced, student-produced and combination teacher-student produced learning aids, the Department is set up to give valuable assistance and promotional direction to the program on the local level.

5. The education of teachers in the local situation, when considered from a state-wide position also requires considerable time from the audio-visual education unit. In cooperation with the teachers colleges in the State, extension courses and in-service

State Audio-Visual Reports:

college courses are provided and operated by audio-visual education consultants and coordinators, providing teachers with the necessary information and stimulation for carrying on their own programs. In addition, the pre-service courses being carried on by the teachers colleges reflect the interest which the teachers colleges have in the total program, and also the full cognizance of the stake which they have in the preparation of teachers for the future.

6. As the focal point of organization in the audio-visual education field in Connecticut, the State Department of Education, audio-visual education unit, represents the area from which stimulation in the field of research must emanate. A number of research projects have been carried on with local school systems, resulting in extended use of audio and visual materials and also the added interest to outside school systems which the research project developed.

7. The activities of the audio-visual education unit are in no way restricted to the use of motion pictures in education. The full scope of the audio-visual education program is developed by the unit and includes radio in education, techniques of blackboard utilization, the proper use of bulletin board displays, elements of photography, and even takes into account many of the activities which are now coming into the television field.

8. One of the least known but most profitable activities from the standpoint of the audio-visual education unit is the cooperation which the department practices with regard to private industry. Industry in Connecticut represents the major source of income for over one-half of the people employed in the State, and the training in industry programs being carried on throughout the State provides a fertile ground for the use of audio and visual materials.

Audio-Visual Materials: Statistics concerning audio-visual materials available in the State are not readily obtainable, and are not usually reliable. Reliability is the chief difficulty in obtaining information of this sort, because the audio-visual education activities in the State are developing on such a high level that the inventory of equipment and materials does not provide the survey group with an adequate estimate of what is available and in use. However, Connecticut has approximately 840 elementary schools, over 80 high schools, 13 vocational-technical schools, 4 teachers colleges and a great number of parochial schools which draw upon the services of the Department. To the best of the knowledge available, each high school in Connecticut has at least one motion picture projector and as many as three in some of the larger schools. Most high schools now own at least one slide film projector, and in some of the larger secondary schools and particularly in the vocational-technical schools, as many as four slide film projectors are in evidence.

Film Library: The operation of the audio-visual aids library for the Connecticut State Department of Education is a project of some depth. The library now owns and distributes some 600 film subjects.

State Population: **297,000**
School Population: **60,000**
Number of Teachers: **1,932**
School Districts: **212**
Budget for Education: **$9,300,000**
Audio-Visual Budget: none. (Minor funds provided through general budget.)

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The Assistant State Superintendent in Charge of Secondary Schools is Responsible for State Audio-Visual Activities in the Delaware State Department of Education

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Staff and Activities: The Assistant State Superintendent in charge of secondary schools carries the responsibility for the State's audio-visual activities. He has the part-time services of a clerk who attends to ordering, distributing and keeping in condition the films and filmstrips. The directors of art, music, agriculture, etc., also cooperate in the choice of films, slides and records which make up the State's library. Films are previewed as occasion demands and titles are added when requested, according to budget availability.

The library is replenished by the schools' depositing a film a year per school and by purchase from a small state budget allowance. This latter is to make up for smaller schools which cannot afford to deposit films. No rental charge is made. The schools pay only return postage, if any.

The city of Wilmington has its own film library in the public schools and does not participate.

This plan has been in operation for about ten years. We have no legislative interference. Any money provided is via the State Board of Education from its budget.

Equipment: Each of the Delaware schools, secondary and larger elementary, has projection equipment for sound films and many for slides and strips. Several have recorders and are using them in speech classes.

—John Shilling

State Population: **8,670,000**
School Population: **1,250,000**
Number of Teachers: **46,900**
School Districts: **4,950** in 102 counties
Budget for Education: **$241,596,715**
Audio-Visual Budget: no formal budget available.

STATE OF ILLINOIS

Department of Audio-Visual Education was established in 1946 under the State Superintendent of Public Instruction

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History of Audio-Visual Department: In July 1946, the Superintendent of Public Instruction, Vernon L. Nickell, created the position of Director of Audio-Visual Education within his department. Mr. E. C. Waggoner was appointed as the first Director. He served for a term of one year until his health forced him to resign. In July 1948, S. E. Alkire was appointed to this position and has served since that time.

Relationship to Other Departments: The organization of the Office of Superintendent of Public Instruction includes a first assistant, twelve assistant superintendents, and numerous departmental supervisors. The Director of Audio-Visual Education fits into this organization as an assistant superintendent, responsible to the first assistant and the Superintendent. Activities stem from planning within the department itself and cooperative school visitation with the other assistant superintendents who are general supervisors.

Responsibilities and Activities: The present services provided by this Department include:

1. Recommendations as to types of material and equipment to obtain and budgetary allowances therefor.
2. Assistance in securing qualified personnel.
3. Assistance to teacher-training institutions in developing a functional program which will instill in trainees a recognition of the importance and possibilities of audio-visual aids and techniques.
4. Assistance in setting up in-service training programs.
5. Coordination of the distribution of audio-visual aids.
6. Carrying on liaison activities between Audio-Visual Education and other departments in the State Educational System.
7. Cooperation with State agencies other than educational, in developing effective programs through audio-visual media.
8. Performing general public relations and research activities dedicated to the furtherance and improvement of teacher utilization and public acceptance of Audio-Visual Education.

Organization: Since the creation of the Office of Superintendent of Public Instruction by law in 1854, many changes in powers and duties have been effected. The general trend has been one of expansion, and at the present time, in order to receive state funds which are extremely vital to all public school budgets, a school must be recognized by this office.

The most important article from the standpoint of state supervision and recognition reads, "To determine for all types of schools conducted under this act, efficient and adequate standards for the physical plant, heating, lighting, ventilation, sanitation, safety, equipment and supplies, instruction and teaching, curriculum, library, operation, maintenance, administration and supervision and to grant certificates of recognition to schools meeting such standards."

It is easy to see how functional the audio-

visual department can be in its relation to the development of several of the foregoing considerations for recognition.

Staff and Budget: At the present time the work of this department is conducted by one person with secretarial help. Ample funds for activities are provided as a part of general appropriations for personnel, equipment, and other expenses.

State Statistics: A survey in 1948 revealed the following equipment in use in the public schools:

16mm sound projectors	2,447
16mm silent projectors	499
2 x 2 slide and filmstrip projectors	1,558
Opaque projectors	475
Wire recorders	186
Disc recorders	314
Tape recorders	136
Radios	4,602
16mm sound films	25,435
35mm filmstrips	41,994

The Chicago school system maintains an active Radio Education program, operating their own station WBEZ. A number of schools have allotted time for school programs on local stations and at least three are planning 10 watt FM stations.

Film Library: Developments in film distribution are quite active at the present county level. This current school year will see some twelve to fourteen libraries added to the present list.

State Population: **3,909,000**
School Population: **634,272**
Number of Teachers: **26,200**
School Districts: **1,180**
Budget for Education: **$132,410,176**
Audio-Visual Budget: no state funds

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No state audio-visual department

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History: the Indiana State Department of Public Instruction has no audio-visual department. In recent years it has cooperated with film centers established in colleges and universities, notably with the state's leading audio-visual center at Indiana University in Bloomington, under the direction of L. C. Larson. The expanded office of the Consultant for the Social Studies and Special Services was asked in 1947 to "take care of all material pertaining to audio-visual aids which came to the State department." Paul Seehausen is the present consultant.

Relationships: the above Division is part of the Division of Curriculum and Administration, with close ties to the Inspection Division. Its responsibilities in films now refer largely to correspondence, representation at state audio-visual meetings. In the field of school radio, the Division accepts greater responsibilities to the extent of aiding and planning the year's broadcasts.

Staff: no staff other than part-time services of the Consultant and his secretary.

State Population: **1,968,000**
School Population: **335,000**
Number of Teachers: **17,000**
School Districts: **5,600**
Budget for Education: **$60,000,000**
Audio-Visual Budget: no state funds

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No state audio-visual department

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History: in Kansas' State Department of Education, coordination of audio-visual activities is the part-time responsibility of the Director of Public Relations, George J. Frey, whose title is Informational Counsel. Responsibilities, functions, and activities of the audio-visual phase have been of limited character. Principal state audio-visual activities center in University of Kansas' Department of Visual Instruction at Lawrence, in three State Teachers Colleges, Kansas State College at Manhattan, Haskell Institute, and commercial and public libraries.

Activities: the Informational Counsel answers inquiries, provides film information, and suggests materials fro state guides, also serving as a member of the Executive Committee of the Kansas Audio-Visual Instruction Assn. A teachers' handbook on audio-visual aids is contemplated.

Statistics: no audio-visual statistics yet available. Two Kansas county school systems are reported active in cooperative film library activities: nine city school systems are reported as having full or part-time a-v directors.

State Population: **2,940,000**
School Population: **481,779** (1948)
Number of Teachers: **21,000**
School Districts: **7,518**
Budget for Education: **$105,000,000**
Audio-Visual Budget: **$8,000**

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Audio-Visual Radio Section established in 1948 under the Graded Elementary and High School Division
Minnesota State Department of Education

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History of the Department: The position of audio-visual — radio education supervisor was established by the State Board of Education on March 15, 1948. Prior to this time Mr. W. A. Andrews, director of graded elementary and secondary schools, assumed responsibility for carrying on audio-visual activities of the department.

The funds appropriated for the 1947-49 biennium amounted to $5,000 each year. This sum was appropriated for audio-visual purposes with expenditures for personnel not specifically mentioned. On opinion of the attorney general, however, it was deemed legal to spend a portion of this money for personnel.

For the 1949-51 biennium the legislature established the position of audio-visual—radio supervisor in the regular department budget. The appropriation for this department amounted to approximately $8,000 a year. R. C. Brower is the head of this department.

A bill was introduced into the legislature requesting $50,000 a year to set up teaching material depositories on a regional and local basis. This, however, failed to get out of committee because of the urgency of increasing the general state aids. The state aids to schools appropriated by the legislature was extremely generous amounting to over $97,000,000. This money is being used in each school to supply the necessary personnel, equipment and materials to carry on a more effective instructional program.

Further plans for the department are based on a ten-year program calling for the expenditure of 50c per pupil per year for instructional materials. **This would amount to $250,000 annually.**

Relationship to Other Departments: At present the audio-visual department is located specifically under the graded elementary and high school division.

Budget: The official state annual budget has no place for specifically reporting audio-visual expenditures either for salaries, materials, or equipment. This budget form, however, is in the process of revision and these figures will be available eventually. At the present time, however, accurate specific information is not available on a statewide basis.

Staff: The staff of the audio-visual—radio section of the Minnesota Department of Education consists of one supervisor in charge of the program and one full-time secretary. In addition to this, a number of people are employed on an experimental tape recording program maintained by the Department of Education through funds granted by an industrial concern. The responsibility for carrying on this program lies with the audio-visual supervisor. The position is listed under civil service. The materials indicate the information supplied to civil service in setting up this position.

Activities: The following statement from the Annual Report of Audio-Visual—Radio Program was submitted to the State Board of Education in July 1949. It lists the functions and objectives of the audio-visual—radio program.

I. Objectives of the audio-visual-radio program.

A. To improve the quality of classroom instruction in the public schools of Minnesota.

1. By encouraging the establishment of such courses in our teacher training institutions as will familiarize all graduates with the wide range of modern instructional materials, tools, and techniques.

2. By providing **in-service training** for teachers graduating without the above mentioned instruction.

3. By conferring with **school administra-**

State Audio-Visual Reports:

tors in developing a sound approach and philosophy in regard to the use of instructional materials, and informing schools of the best current practices in the utilization of building space and equipment, materials, and techniques in connection with their instructional program.

4. By developing, through consultation with various groups, a long-term **state program** that will promote the development and sound use of our instructional material resources.

5. By endeavoring to provide schools with those **instructional materials** best secured and made available through cooperative or centralized action (films, filmstrips, transcriptions, field trips).

6. By aiding in the preparation of those sections dealing with the use of instructional materials in the various curriculum bulletins issued by the State Department of Education.

7. By carrying on a program that will inform the **general public** of the benefits to be gained through the use of modern instructional materials in the public schools.

8. By keeping in touch with **national progress** in this field and interpreting and applying its implications to Minnesota problems.

B. To cooperate with members of the State Department of Education in securing audio-visual equipment and materials used in connection with their professional work.

1. Through consultative and service functions.

Audio-Visual Materials: The State of Minnesota does not maintain a state depository nor does it contemplate establishing one as most of the films in the State are now in the Twin Cities area. As near as can be estimated, Minnesota has between five and six thousand prints of educational films available in school and commercial libraries. Only six school systems in the State maintain extensive film libraries. Minneapolis—1,000, St. Paul—300 prints, Duluth—100, Hibbing—400, Virginia—250, Rochester—50. The University of Minnesota has a circulating film library of approximately 1,800 prints aside from those libraries. The remainder are in commercial libraries serving schools in Minnesota.

The following equipment is available on the percentage basis:

1. Motion picture projectors (16mm)...100% of graded elementary and secondary schools.
2. Filmstrip projectors .....100% of graded elementary and secondary schools.
3. Magnetic tape recorders.....50% of graded elementary and secondary schools. Note: Magnetic tape recorders should be 100% at the end of the current school year.

*** Because of critical space limitation many of these excellent reports have been abstracted. Additional data will be carried in subsequent issues, as well as other state reports. The Editors express appreciation to the various state directors who supplied the valuable source material and to the Division of Visual Aids to Education, U.S. Office of Education.—The Editors.**

State Population: **2,121,000**
School Population: **540,651**
Number of Teachers: **16,800**
Schools: (incl. districts) **4,497**
Budget for Education: **$30,350,665**
Audio-Visual Budget: funds provided with regular state dept. budget.

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Audio-Visual Education Department established in 1946 under the Division of Instruction, State Department of Education, Mississippi

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History of the Department: The 1946 Legislature passed a bill providing for the unit of audio-visual education. This unit was placed in the Instruction Division. The salary of the supervisor of audio-visual education was paid jointly by the State and the General Education Board. The total expense of this unit was included in the budget of the State Department of Education for the 1948 Legislature.

Plans are now being considered to present a bill to the 1950 Legislature asking for an appropriation of $300,000 for the State audio-visual program. The most of this money is to be used for buying films to supplement the five regional libraries already established, and providing a matching fund for counties and separate school districts to organize their own libraries.

Relationship of Other Departments: There are seven departments in the State Department of Education, namely: (1) Instruction; (2) Building and Transportation; (3) Satistics and Finance; (4) Vocational; (5) Rehabilitation (6) Crippled Children Service; (7) School Health Service.

Budget: $11,700 per biennium.

Staff: State supervisor of audio-visual education and one-half time secretary.

Activities: To promote teacher training in courses. (Extension and summer courses.)
courses. (Extension and summer courses).
b. Pre-service courses.

2. Work with schools of higher learning to offer appropriate courses in audio-visual education to answer the needs of teachers and prospective teachers.
3. Make routine visits to schools.
   a. To encourage the inauguration of a program.
   b. To counsel with teachers.
   c. To assist in setting up physical facilities.
   d. To promote an established program.
4. Subject to call for:
   a. Faculty meeting.
   b. Community meetings.
   c. Service clubs.
   d. Church committee meetings.
   e. Special educational meetings.
5. Make photographic materials of instruction. (16mm motion pictures—filmstrips, slides).
6. Direct film library in State department.
7. Prepare reports.
8. Prepare budgets and make proposals for the audio-visual program on a State level.
9. Serve as public relations officer.

Audio-Visual Materials

No. of 16mm sound motion picture projectors in State.....1523
No. of filmstrip projectors.....1260
No. of opaque projectors..... 620
No. turntables, wire and tape recorders 300
No. of radio stations in State..... 25

Film Library: No. of films in State library 300, circulation 2400 per year.

State Population: **900,000**
School Population: **173,460**
Number of Teachers: **6,400**
School Districts: none (105 unions of towns for superintendence)
Budget for Education: **$20,820,275**
Audio-Visual Budget: no state funds

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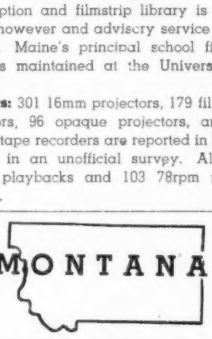
History: No audio-visual department is maintained in the State Department of Education; these affairs are referred to the Division of Planning & Research. A small transcription and filmstrip library is maintained however and advisory service given schools. Maine's principal school film library is maintained at the University of Maine.

Statistics: 301 16mm projectors, 179 filmstrip projectors, 96 opaque projectors, and 60 wire or tape recorders are reported in Maine schools in an unofficial survey. Also 29 33-1/3 playbacks and 103 78rpm record players.



State Population: **511,000**
School Population: **108,253** (est.)
Number of Teachers: **5,320**
Schools (incl. districts): **1,658**
Budget for Education: **$24,000,000**
Audio-Visual Budget: **$21,500** annually.

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History: For the last 8 years the Montana legislature has granted the State Film Library $75,000. 2,000 subjects are maintained under the direction of Harry A. Norton, State Supervisor of Visual Education within the office of the State Superintendent of Public Instruction at Helena. Montana schools receive films at transportation cost only. Five full-time staff members are available for consultation and supervision as well as regular Library operations.

Budget: The regular approved budget was $21,500 for the last year, reduced to $18,500 through clerical error.

State Population: **14,386,000**
School Population: **2,330,758** (1948-49)
Number of Teachers: **79,950**
School Districts: **4,300**
Budget for Education: **$525,000,000**
Audio-Visual Budget: no separate budget for Bureau of Audio and Visual Aids.

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Bureau of Audio and Visual Aids dates back to 1904, within the New York State Education Dept.

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History: first established in 1904 as the Visual Instruction Division, the present Bureau designation was set up in 1949. Dr. Ward C. Bowen is present Chief.

Activities: to provide advisory or consulting services in the field of audio-visual education, as follows:

1. serving as a clearinghouse of information.
2. advising on selection of equipment best suited to local needs and resources.
3. assisting in the preparation of teachers for more effective utilization of a-v materials and techniques.
4. assisting school administrators in planning efficient administrative procedures.
5. cooperating with professional and industrial organizations in efforts to improve materials and equipment.

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State Population: **7,799,000**
School Population: **1,489,147**
Number of Teachers: **49,066**
School Districts: **1,540**
Budget for Education: **$206,000,000**
Audio-Visual Budget: **$156,000** annually (funds derived from state film censorship)

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The Ohio Slide & Film Exchange created in 1926 within the State Department of Education

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History: since the creation of the Ohio Slide & Film Exchange within the State Department of Education in 1926, B. A. Aughinbaugh has served as Supervisor.

Activities: the Exchange serves in both a distributing and supervising capacity. It "advises, appraises, organizes and supervises all use of educational slides and films and maintains a million dollar collection of these for free loan to any educational institution in Ohio."

Budget: revenues derived from motion picture license fees provide for the "creation, maintenance, administration, and regulation of a suitable collection of visual aids for loan to the educational institutions of Ohio. The budget averages $156,000 annually.

Staff: there are 32 employees operating the Ohio Exchange.

Materials: 15,000 16mm prints; 11,866 glass lantern slides; and 578 filmstrips are in the Exchange. "In the entire educational system of Ohio at all levels and including the parochial and private schools, there are 8,266 motion picture projectors in service, or an average of 94 projectors for each of the 88 counties.

State Population: **2,362,000**
School Population: **489,678**
Number of Teachers: **18,096**
School Districts: **2,641**
Budget for Education: **$57,368,768**
Audio-Visual Budget: **$125,000**

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Division of Audio-Visual Education established in 1947 within the State Department of Education

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History: the 21st Oklahoma Legislature appropriated $125,000 to establish the Division of Audio-Visual Education in 1947 within the State Department. A Coordinator, Mr. Earl W. Cross, was appointed to administer the program.

Relationships: Audio-Visual Education is one of 11 divisions under a curriculum assistant state superintendent. It works closely with the Division of Secondary Education, Division of Elementary Education, Negro Education, Health and Physical Education, and Indian Education.

Responsibilities: are threefold (1) administration of the over-all program; (2) cooperation with directors of 9 regional libraries established; and (3) teacher education. 51 audio-visual clinics have been conducted by this department during the past 2 years; the 8 regional libraries conducted similar audio-visual conferences at their institutions this past summer.

Budget: Administration accounts for $10,300; films for regional libraries $22,500; and **matching funds** for counties, school districts, and educational institutions supported with tax funds total $67,200. These are **annual** amounts, approximately duplicated in 1949 and 1950.

Staff: the coordinator, a secretary, and one clerk at the State Film Depository.

Statistics: 9 college and university film libraries are reported in Oklahoma. 1,200 16mm projectors; 800 filmstrip projectors; and 200 opaque projectors also reported. 500 schools are cooperating with either a county or school district film library, with approximately 1200 schools using films from the 9 regional film libraries.

State Population: **748,000**
School Population: **95,000**
Number of Teachers: **3,985**
School Districts: **39**
Budget for Education: **$14,000,000**
Audio-Visual Budget: **$15,000** (of which $10,000 expended for film service).

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Division of Audio-Visual Aids established in 1948 within the State Department of Education

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History: the above Division was founded April 1, 1948 with a State Supervisor of Audio-Visual Aids, Russell Meinhold, now directly responsible to the Director of Education, Dr. Michael F. Walsh. The supervisor is assisted by a voluntary State Audio-Visual Committee of eight classroom teachers. He is responsible for the promotion of audio-visual aids, including radio, directs the new film library, and supervises extension courses throughout the state. **Film Library:** 250 single 16mm prints—prints are made available to schools for a full week at a distribtion fee of only $1.00 covering transportation both ways.

State Population: **7,230,000**
School Population: **1,313,632**
Number of Teachers: **46,000**
School Districts: **3,147**
Budget for Education: **282,584,380**
Audio-Visual Budget: **$42,360** (operational budget including staff and services)

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Radio-Visual Education Division established in 1941 under the State Superintendent of Public Instruction Texas State Department of Education

History of Division: The Radio-Visual Education Division was established separately as such in 1941. John W. Gunstream, who had been a Deputy State Superintendent in the Dallas District for several previous years, was the founder and first Director. He and Dr. L. A. Woods, State Superintendent of Public Instruction, organized and launched the Texas School of the Air, without state appropriation at first, through the cooperation of several state colleges, sponsoring organizations, commercial radio stations and private philanthropy. After the Texas School of the Air was a proven project, broadcasting 150 programs per year for in-school listening on a thirty week schedule, the Legislature assisted by appropriation for part of the expense. The State Film Library

State Audio-Visual Reports:

was begun largely with donated and deposited films.

Miss Marie Finney followed Mr. Gunstream as Director from 1945 to 1948. For the biennium 1947-49, the Legislature appropriated $250,000 for purchase of classroom teaching films to be furnished free of rental from the State Film Library to the public schools of Texas.

Hugh C. Proctor succeeded Miss Finney in September, 1948. Mr. Proctor reorganized State Film Library operations to deal only with local Film Coordinators for whole independent school districts or county wide groups of common schools as appointed and authorized by school superintendents. This move called for more local study and organization of the film needs of a school system in an effort to devise the most compact, economical, orderly and totally useful film schedule possible.

Relationships: The State Department of Education is composed of eighteen coordinate divisions under the State Superintendent of Public Instruction and his First Assistant. Each division is headed by a State Director who reports directly to the State Superintendent. A division may be staffed by as few as a director and secretary or as many as a director and sixty employees. A few divisions have separate budgets of allocated and specially appropriated funds; most of the divisions operate communally out of the general departmental funds. The Radio-Visual Education Division is one of the 18 divisions and has its own budget.

Responsibilities and Activities: Specifically, the Radio-Visual Education Division operates the State Film Library and the Texas School of the Air. Generally, this Division has major responsibility on the state level for studying, consulting, experimenting, demonstrating, learning, leading, following, encouraging, stimulating, activating, advising, and coordinating in all matters pertaining to audio-visual-radio education. Facets, such as materials, equipment, utilization techniques, teacher training, and public acceptance, approval and support, are too numerous to try even to mention exhaustively.

Staff and Budget: The allotted operational budget of this Division for the school year 1949-50 is $42,360. Salaries fixed for regular prescribed positions amount to $17,420. A contingent fund of $24,940 (covering both the State Film Library and the Texas School of the Air) is for extra help and travel.

State Statistics on Audio-Visual Materials: The State Film Library contains about 5,300 prints of 1,208 titles in 16mm sound motion picture classroom teaching films and about 3,500 prints of 540 titles in 35mm filmstrips. Out of these films last year, 33,718 bookings were made for over 98,000 showings to an aggregate audience of nearly 5,500,000 pupils.

Last year 1,768 different schools were served by lending free of charge from 1 to 378 films to each. 486 duly appointed and authorized Film Coordinators had film accounts with the central library. Temporary, experimental deposits of from 57 to 300 state films each were made in 16 other existing film libraries in state colleges, big city and county cooperatives for a portion of the year.

There are more than 40 other film libraries for schools in the state, notably the Visual Aid Bureau, Extension Division, University of Texas, which has a film library of approximately the same size as the State Film Library of the State Department. The University film library charges a small rental fee with which it adds to its film offerings.

Equipment: There is fair evidence that the public schools of the state own about 4,000 16mm projectors. No reliable information is yet available as to the number of filmstrip machines, opaques, etc.

State Population: **3,029,000**
School Population: **570,000**
Number of Teachers: **23,310**
School Divisions: **110 administrative units.**
Budget for Education: **$83,181,563** ('48-'49)
Audio-Visual Budget: **$62,793** (for state & regional Bureaus of Teaching Materials)

Bureau of Teaching Materials established in 1940 under the Division of Related Instructional Services

* * *

History of the Department: The Bureau of Teaching Materials is the official designation of the audio-visual service agency of the Virginia State Department of Education. This Bureau was established in 1940 following a legislative appropriation of $10,000 per year for the biennium, for this purpose.

During 1942-43, the State Board of Education inaugurated a fund-catching plan to encourage establishment of county and city motion picture film libraries. Under this arrangement the local school division received $1,000 State aid to match $1,000 raised locally the first year, $500 to match $1,000 the second year, and $250 to match $1,000 raised locally the third year. A continuation of this program through 1945-46 resulted in the establishment of 18 county and city film libraries, each containing from 110 to 388 sound and silent educational motion pictures.

During the special session of the legislature in 1945, an appropriation of $1,112,530 was made "for the purchase at $2.00 per enrolled pupil of maps, globes, charts, projectors, slides, films, and such other audio-visual teaching aids as shall be determined by the State Board of Education and the Governor."

As a result of these several appropriations, there now exists within the State a State Bureau of Teaching Materials, four Regional Bureaus of Teaching Materials, one located at the University and the others at three State-supported teacher training colleges and eighty county and city teaching materials centers.

Until July 1, 1947, the State Bureau of Teaching Materials was under the Division of Textbooks and Libraries. At that time the State Department of Education was reorganized with the Bureau of Teaching Materials placed in the Division of Related Instructional Services.

During the period of development from the formation of the Bureau of Teaching Materials to the present time, the program has expanded rapidly to the point where during the past year 118,000 bookings of educational films were made from the State, Regional, and Division Teaching Materials Centers.

Relationship: The relationship of the Bureau of Teaching Materials to the various divisions and services of the State Department of Education now places the Bureau of Teaching Materials, Supervisor of Teaching Materials in the Division of Related Instructional Services. This placement permits cutting across the various lines and services, secondary and elementary as well as vocational education.

Organization of the Bureau of Teaching Materials: The organization of the Teaching Materials program in Virginia Public Schools might be considered as a four level organization. The State Bureau of Teaching Materials serving the State as a whole, the four Regional Bureaus serving their respective areas, the Division Teaching Materials Center serving the schools within their respective county and city divisions, and the single school with its organization for serving the needs of its own teachers and local community. The Division of Teaching Materials Centers serve those schools containing approximately 85 per cent of the total school population.

Budget: $62,793 is the budget for the State and Regional Bureaus of Teaching Materials for the year 1949-50.

Staff: State—Staff of the State Bureau of Teaching Materials includes a supervisor, two assistant supervisors with a total of seven secretarial, clerical, film inspectors, and shippers.

Regional—The staff of the Regional Bureaus of Teaching Materials includes a director (a member of the college faculty having administrative responsibility over the bureau), a secretarial assistant (paid by the State Department), and student assistants (paid by the college), for booking, inspection, and shipping.

Activities: The Bureau of Teaching Materials has responsibility for and functions in:

(a) Evaluation, selection, and purchase of equipment and materials on the State and Regional level and in an advisory capacity to county and city divisions in relation to their activities in this function;

(b) Teacher training. State Bureau of Teaching Materials through its supervisory personnel assists in the in-service training of teachers in the various divisions. It also cooperatively works with teaching training institutions in developing and carrying through teacher training in this area;

(c) Coordination. State Bureau of Teaching Materials takes the lead in coordinating the many phases of the State's audio-visual teaching materials program. It defines, with cooperation of the Directors of the Regional Bureaus and those in charge of division film libraries, general policies which are de-

signed to improve standards and procedures for all concerned. Issues lists and descriptions of educational motion pictures available from State and Regional Bureaus of Teaching Materials, prepares a variety of other publications and books, pamphlets, lists, newsletters, to help further the use of teaching materials in the classrooms;

(d) Distribution of audio-visual materials. The State and Regional Bureaus of Teaching Materials circulate educational motion pictures and transcriptions on a free service basis to all Virginia Public Schools and State supported colleges. By special arrangement, it also distributes educational motion pictures to Public Health officers and to county agricultural agents and home demonstration agents. It also provides private colleges engaged in teacher training with films on a free service basis.

Visual Materials: (for 1948-49) Total number of prints of educational motion pictures in State, Regional, and Division centers — 12,877.

State	1,577
Regional (4)	1,752
Division (80 county and city)	9,548

Total number of bookings on prints available from State, Regional, and Division Centers—118,256.

Total number of schools registered to use films—1,666.

Teaching training in audio-visual education was given to—1,540 students by Virginia colleges during 1948-49.

State Population: **2,487,000**
School Population: **404,234** (47-48)
Number of Teachers: **19,800**
School Districts: **628**
Budget for Education: **$90,000,000**
Audio-Visual Budget: no formal budget.

Consultant on Instructional Materials appointed in April, 1948 to assist State Instructional Materials Committee Washington State Department of Education

* * *

History: A consultant on instructional materials appointed in April, 1948. As the title implies, John E. Hansen serves in a consultant or advisory capacity.

State Instructional Materials Committee, appointed by the State Superintendent of Schools, consists of ten members, including audio-visual personnel, librarians, curriculum specialists, and others. The committee serves in an advisory capacity to the State Superintendent and also as a working-producing committee.

Activities: Two projects now being carried to completion are an Instructional Materials Guide for audio-visual coordinators and librarians and an "Instructional Materials in Action" Guide for Classroom teachers. In general, it might be stated that the major objective of the committee on State Instructional Materials, working as it does with the State Curriculum Commission, is to improve the instructional program by promoting a broader and better integrated utilization of all instructional materials.

WISCONSIN

State Population: **3,309,000**
School Population: **799,549** (1948)
Number of Teachers: **23,700**
School Districts: **5,800**
Budget for Education: **$93,000,000**
Audio-Visual Budget: no state dept. budget.

* * *

No state audio-visual division is maintained within the Wisconsin Department of Public Instruction. The Bureau of Visual Instruction, Extension Division, University of Wisconsin, has been a principal factor in statewide visual education development. Cooperation with the State Department is closely maintained, as for example in the recent joint publication entitled "Audio-Visual Materials for the Wisconsin Social Studies Program" keyed to a state program. **Equipment:** Audio-Visual activities are now part of the annual school reports in Wisconsin. 2790 16mm sound projectors; 2310 slidefilm projectors; and 680 opaque projectors were reported in SEE & HEAR.

* * *

NOTE: An extensive report on Puerto Rico is being carried in the following SEE & HEAR rather than condense or delete its extremely pertinent facts. This is our 21st "state". Other states will be included.

Teacher: Key to the Future

SEE & HEAR SURVEY RETURNS SUMMARIZE AUDIO-VISUAL PROBLEMS FACING CLASSROOM TEACHERS

PERHAPS THE MOST central theme running through all comments from East, Middle-west and West, has been the pivotal point which the teacher firmly occupies in the future and the further development of programs of audio-visual education throughout our educational systems.

While attention was given to the need for community contacts so that in this complex community life, typical of almost all groups in the United States, the lay person may have an opportunity to survey the role of the audio-visual program in the community – and while frequent references were made to funds – there is every evidence that the administrator, the supervisor and the community are not obstacles, but factors of real assistance to the continuing growth and expansion of a nationwide program of audio-visual education in our schools.

The teacher stands as the pivotal point. At the present time it is the opinion of those who responded to the See & Hear Mid-Century Survey *that the current lag in bringing valid information about materials already produced to the attention of all teachers* and their present inability to acquire sufficient projection equipment which is highly simplified, and light in weight, (and in such numbers that the teacher can have immediate access to them) are our most important stumbling blocks.

It was also expressed that the present necessity for the teacher to leave the environment in which she feels most secure – namely the classroom – to carry out audio-visual previewing activities and viewing activities under handicaps and hazards which she would not encounter in her own classroom; the inability of the teacher to have *immediate or convenient access to carefully selected materials* which have been as carefully geared to the learning problems which she seeks to accomplish – are among those problems which challenge every person working in the field of audio-visual education.

Specific illustrations of this are as follows, and have been classified and ranked according to their frequency of mention. They are listed and numbered according to rank:

1. Greatest need is for better means of *getting equipment and materials into the classroom* of every teacher. Otherwise the teacher cannot be expected to utilize *naturally* – and in a matter-of-course way – the new materials of instruction which have been produced for her.

2. The need for better preview evaluation and selection means through which teachers can actually par-

See & Hear Mid-Century Survey

(CONTINUED FROM THE PRECEDING PAGE)

ticipate in the process and thus automatically have first-hand experience with the materials through which they may gain confidence in their use and knowledge of the potentialities of their use in the improvement of learning problems.

3. Need to acquire easier and more simplified modern equipment, particularly in the field of the sound film. Large numbers of our schools own the heavier, outmoded types of projection equipment, of either prewar or earlier vintage—and are in need of replacements from among the many new lightweight and other improved types of motion picture, filmstrip and opaque projectors.

Specific allusions on presently owned equipment were to the complexity of threading, weight, frequency of mechanical breakdown, high possibility of film damage through mechanisms, inadequate light sources, etc.

Teacher Training Need Is Stressed

4. *Need for better teacher training* so that the teacher will have in the course of her pre-service training become so familiar with the materials of instruction not only in the general cultural fields of her training, but more important, in the fields of her subject major, so that she will come into the school equipped with a thorough knowledge of the existence and content of many of the same materials which she will want to use in her own classroom work. *Proper utilization knowledge is fundamental.*

5. Need for some means of *more carefully authenticating materials* in terms, not only of content, but in the degree to which the characteristics of the medium, whether it be sound motion picture, map, chart, filmstrip or recording is exploited or taken advantage of as a learning problem is approached. Many reactions refer to the mass of inadequate materials, many of which are too inferior even to merit the attention of teachers, who then go away with the feeling that if this is the best that visual education can do they will have none of it, or use it only casually. *This expresses the need for a higher degree of coordination between producers and existing course of study content* and also participation in the evaluation, selection and finally the addition of materials into school study materials libraries.

6. *Need for active a-v public relations programs* through which audio-visual materials, their use and their role in general education may be brought to the attention of the community. Because the community today is such a complex social organism, the usual parent or lay person has little opportunity to know what is going on in school, and unless concerted effort is made to bring to the attention of the lay person the information about and values of a program of audio-visual education, there is less chance for broad public support being given it. Parent-teacher groups offer one of the best avenues, now too-little travelled.

7. *Need for greater budgets.* This is too obvious to discuss further. However, it is interesting to note how low on the general list of things to be done in the future for the greater improvement of audio-visual programs this item falls.

The need for better coverage of materials, particularly in language, grammar and mathematics, and the existing scramble in the field of transcription and recording media and comment concerning producers who are going one way while school teachers are going the other, constitute items of least importance insofar as their frequency of mention is concerned.

ELIZABETH BLOSS MARIE CARMAN
. . . their views aided the Mid-Century Survey.

CALIFORNIA SHOWS THE WAY

(CONTINUED FROM PAGE FOUR)

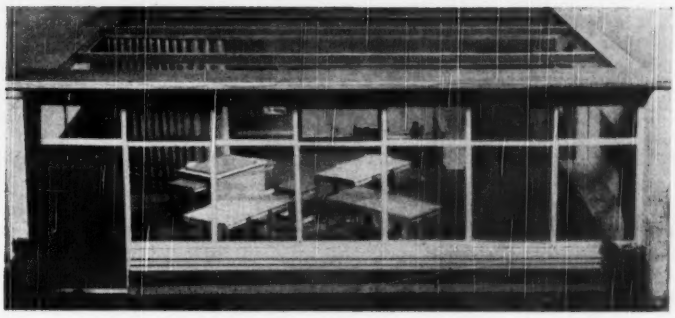
retary of the State Democratic committee of California so I remember one or two). However, California had an interesting experience in 1949. Co-incident with the foregoing questions were other questions, one of which was "do you think that most of the money for new school buildings should be provided by the state?" (Historically, school districts have financed all their own building needs in California.) The response showed 75.5% in favor of state financing. Later a precedent-breaking bond issue of $250,000,000 was submitted for approval at a state-wide election on November 8th, 1949. Late in September, 1949, the campaign committee for the bond issue took a public opinion survey propounding the following: "These bonds will be paid for from the general funds of the state by all of the people in the state, even though some of the school districts, such as Los Angeles, San Francisco, Oakland, and others, will not receive any of this money *now* because they are able to pay for their own buildings without money from the bond issue."

DO YOU THINK YOU DO OR DO NOT FAVOR THIS MEASURE?

The answer was Yes: 72.8%—a difference of only 2.7% from the February poll of 75.5%. The actual popular vote was Yes: 1,890,779. No: 706,570 or; actually 72.8% in favor of the bond issue. Unless the statisticians are wrong.

This corroboration of our surveys may mean nothing. On the other hand it could mean that such close estimation of public opinion on building needs, validated by the actual election result, validates also the 83.8% majority opinion in favor of the use of films and slides in public education.

It could also mean that the general public is better aware of the value of films and slides as an educational medium than are some of the educators themselves.



Classroom: Focal Center of Learning

BASIC AUDIO-VISUAL REQUIREMENTS AND THE "IDEALIZED" CLASSROOM

TO EQUIP the standard classroom for the convenient and regular use of audio-visual aids, only three very simple but basic factors are involved:

(1) Electrical outlets of 1500-w capacity, double plug, at the front and rear of each room.

(2) A wall screen, correctly selected for size to match the dimensions of the classroom.

(3) Darkening shades or drapes—preferably flameproofed.

To this focal center of learning may be brought the portable 16mm projector when needed; the ideal is to maintain comparatively inexpensive filmstrip and opaque equipment in the classroom for maximum convenience.

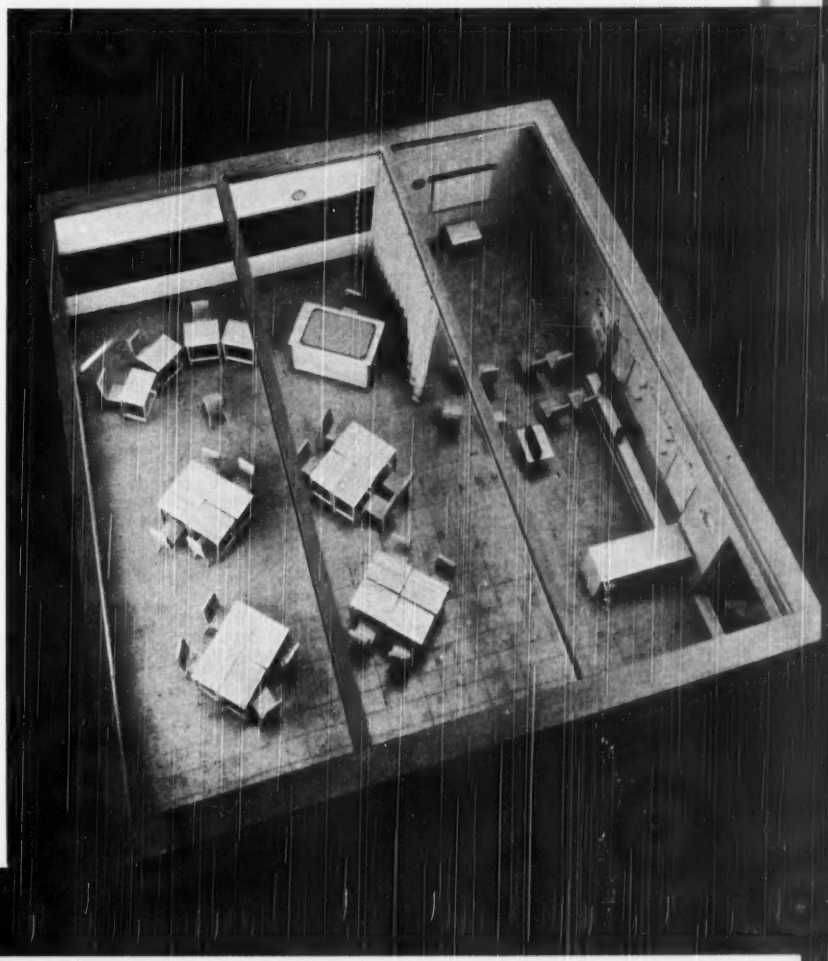
As a result of promotional activities consisting of exhibited full-scale models of standard and "idealized" classrooms, a portfolio "Designs for Visual Education" and featured articles in professional journals, school architects are increasingly aware of the audio-visual field.

All of the above activities were initiated three years ago by O. H. Coelln, Jr., publisher of SEE & HEAR, working with a progressive group of equipment manufacturers, and such renowned school architects as Lawrence Perkins of Perkins & Will, co-author of the recent best-seller professional book "Schools."

Two views of the scale model shown on this page show a square classroom in which an "activity" or "audio-visual" area is provided by the use of modern movable partition of the "Modernfold" type.

This extensive and authoritative architectural project has been widely commended for its constructive aid at a time when new school building construction is one of the nation's greatest problems: *300,000 new classrooms are needed to house war-baby pupils and an additional 200,000 needed for replacements.*

Two views of the "Idealized Classroom" model show functional advantages for maximum learning as well as the suggested "activity" or "audio-visual" projection area: Light moveable classroom furniture is a modern trend.



WE ARE TODAY SPENDING

A Full Decade of Experience in Audio-Visual Programs and Budgets from Eighteen Centers

• A CONTINUING SEE & HEAR NATIONAL SURVEY •

THE COMMON DENOMINATOR of progress in most any educational program is the support of that program which the community, the school administration and teachers give it, and evidence of this progress is made visible in terms of budgetary provisions which are finally made for the implementation of such a program.

An overview of the multiple reactions to the question of budget history over a 10-year period reveals an almost phenomenal upswing in monies appropriated and used in the improvement of constructional programs through a program of audio-visual materials and equipment.

The upswing has been phenomenal, and yet we have the word of numerous audio-visual directors and administrators indicating that *the trend has only begun:* that now, as more and more teachers, taking their places as members of the community, see the advantages of audio-visual methods, entertaining more efficient instruction, higher interest and greater satisfaction, through thrilling learning experiences, the future holds unanticipated vistas in terms of the proportions which the audio-visual materials segment of schools' activities may rightfully be expected to assume.

The following information then is a specific breakdown of statements concerning significant and noted contributions made to the progress of school instructional techniques through programs of audio-visual methods. More realistically in each case one decade of budget experience will be cited in each instance.

18 Audio-Visual Programs and Budgets

Burbank, California

♦ "The most significant contribution of audio-visual instruction to our schools and the children include:

a. Increase in the number and effectiveness of teaching film showings and in the use of all audio-visual media and techniques.

b. Increase in the knowledge that parents have of the nature and value of audio-visual methods used in today's schools.

c. Increase in number of teachers trained in audio-visual methods because of:

(1) Greater interest in audio-visual methods.

(2) California state audio-visual requirement relating to teaching credentials.

d. Increase in the mobility of audio-visual equipment so that the classroom may become the center for the use of all audio-visual materials."

1940	$1.00 per pupil
1945	$1.50 per pupil
1950	**$2.00 per pupil**

Mendicino County, Calif.

♦ "Audio-visual methods as we have experienced them have:

a. greatly helped to develop the experience background of individual children.

b. helped to equalize educational opportunity by bringing common experiences to children of all areas in the county.

c. developed a greater awareness to and understanding of international problems.

d. made children aware of audio-visual materials as a valuable aid to their education. (The novelty of educational films for entertainment is decreasing).

e. stimulated a more practical application of our philosophy of education.

f. developed in children the technique of observing for a purpose."

1940	25c per pupil
1945	50c per pupil
1950	**$1.10 per pupil**

Santa Clara County, Calif.

♦ "Today teachers need different equipment than in the days of the little red schoolhouse. All the professions and trades have found it necessary to use modern tools and methods. Teachers should have everything needed in the way of audio-visual equipment to do an efficient job.

"Great development has been made in the way in which audio-visual materials are used in our schools. Teachers are using them to teach, not to entertain. The children now expect audio-visual aids to contribute to their units of work."

1940	No expenditure
1945	5c per pupil
1950	**15c per pupil**

Pueblo, Colorado

♦ "We consider the most significant contributions of audio-visual methods to school children in our community to be:

1. Definite relation and integration of materials with curriculum.

2. Development of attitude of audio-visual materials as teaching materials and not entertainment.

3. Stimulated teachers' efforts to bring the environment of the world into the classroom."

1940	10c per pupil
1945	40c per pupil
1950	**80c per pupil**

Westport, Connecticut

♦ "During the three and a half year period that the Westport, Conn., public schools have had a coordinated program of audio-visual instruction, there have been several significant contributions of audio-visual methods to our school children.

"Through the use of the filmstrip and opaque projectors and tachistoscope, reading, particularly on the elementary level, has improved tremendously. Incomplete studies, now being made, show a much higher level of rate and comprehension. Abstract concepts, studied and never fully comprehended before, in the natural sciences are now easily understood.

"Pupils participating in 'live' radio broadcasts, have developed poise and assurance and have learned that studying can be fun. Student projectionists have become more competent and responsible citizens in the school community. In short, the entire school program has been made more vital and meaningful."

1940	55c per pupil
1945	75c per pupil
1950	**$4.31 per pupil**

Freeport, Illinois

♦ "More and more schools are realizing that the teaching of the concept 'One World' is important to the future welfare of our citizenry. Most curriculums are pointed to an understanding of this subject. In most fields the verbal approach to the understanding of this concept is completely inadequate and the help offered by the use of audio-visual materials is a surer method. We feel that the most significant contribution made by audio-visual methods is the power these tools give the teacher to reach the verbally unintelligent.

"The most graphic example is a report from one teacher, 'I was amazed at the response made by those pupils who normally have nothing to say.' We definitely feel that when all pupils can have a basic understanding then a higher class of citizen is apt to result."

1940	No expenditure
1945	28c per pupil
1950	**$3.57 per pupil**

Glencoe, Illinois

♦ "We consider the most significant contributions of audio-visual methods to school children in our community to be:

a. Continuously increased scope in the ex-

periences of our children as teachers and pupils have increasingly planned to make activities more real through the use of a wide variety of multi-sensory materials.

b. Much better understanding of materials studied through visual experiences—movies, slides, models, charts.

c. Much more construction work by children —exhibits, models, experiments both for themselves and to share with others.

d. Genuine school service by the student audio-visual club which provides projection and other services.

e. Increased teacher awareness of the values of the multi-sensory method has been reflected in the planning of experiences and in their development. Curriculum enrichment results.

f. Appearance of rooms reflects sensitivity to these values. Rooms have activity centers, interesting bulletin boards and exhibit cases."

1940	50c per pupil
1945	$1.00 per pupil
1950	**$2.00 per pupil**

Gary, Indiana

♦ "We in Gary believe we are taking a very progressive viewpoint in recognizing and stressing the importance of the audio-visual method. We are combining this concept with the wisest spending of our tax dollar. We are spending more each year because our teachers are becoming better acquainted with equipment and materials and are finding how these new tools can make their task more effective. This is being accomplished through our in-service training program, and because many of our teachers have and are at present taking professional training in the field.

"We are in the fifth year of a five-year plan for supplying our schools with audio-visual equipment. At the end of this year we will have placed $25,000 worth of new audio-visual equipment in our schools.

"We consider the following as some significant contributions of audio-visual methods in our school:

a. Our curriculum has been enriched.

b. Increased interest in many phases of school experiences.

c. Greater pupil participation in our classes.

d. Pupil participation in operation of equipment.

e. Students received more factual information.

f. Learning was more permanent — as it was gained through more sensory avenues.

"In general we feel that we have improved our instructional program by the intelligent utilization of these new teaching tools."

1940	25c per pupil
1945	50c per pupil
1950	**$1.50 per pupil**

Sullivan, Indiana

♦ "We have achieved our first objective, that of getting each and every teacher to use some aids, principally films. Now our second objective is to get each teacher that uses aids to use them properly."

1940	55c per pupil
1945	75c per pupil
1950	**$2.82 per pupil**

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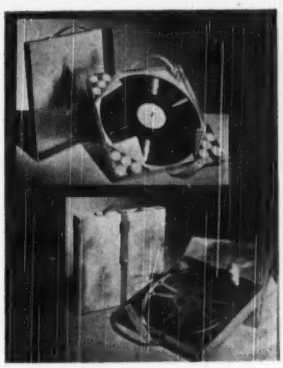
Davenport, Iowa

♦ "Probably the most significant contribution of audio-visual methods to the children of our community has been in the area of safety education. All schools have safety patrols for streets, playgrounds and school buildings. All teachers make safety a part of their daily program of teaching (directly and indirectly).

"We feel that our children are now much more 'safety conscious' than in the days before many audio-visual aids were used. Strip films and motion picture films are used extensively in program with the pupils and patrols. Pictures concerning safety have been purchased for class use. Safety recordings are used for teaching safety habits with our primary children."

1940	25c per pupil
1945	35c per pupil
1950	**$2.00 per pupil**



Lexington, Kentucky

♦ "The greatest contributions of audio-visual methods to the school children in our community are through two means: First, the employment of the wire recorder to record the speech of pupils in the elementary grades as the semester opens. Every child reads or speaks into the recorder after which a discussion is held, and the characteristics are listed on the board to be kept in mind as the class evaluates their own recordings.

"Each makes notes on his or her individual difficulties, with the thought in mind of daily practice in order to overcome them.

"At the end of eighteen weeks a similar recording is made to compare and note improvements. The schools where this has been tried experimentally the past two years have definitely shown improvement in speech and reading."

1940	35c per pupil
1945	55c per pupil
1950	**75c per pupil**

Dearborn, Michigan

♦ "We consider the most significant contributions of audio-visual methods to school children in our community to be:

a. More effective teaching of the facts, skills, concepts in our school curriculum.

b. An education with an added zest and interest to pupils.

c. An awakening on the part of teachers to the variety of approaches needed in the typical class group."

1940	57c per pupil
1945	95c per pupil
1950	**$1.51 per pupil**

New Castle, Penn.

♦ "Community interest has developed to the extent that the New Castle Board of Education has granted every request we have made for expanding audio-visual facilities in our public schools. This community attitude has made it possible for us to extend our program to the point where one school worked out a complete textfilm series, with teachers' manuals, to accompany the basic textbooks for the teaching of primary reading.

"Since the opening of school in September, these textfilms have been used every day to introduce and clarify each new reading lesson.

"Already (January first) the first grade teachers in this building have found a very important value in the new program. While in former years, after four months of work, they could expect reading difficulties to be evident in about 20% to 25% of the group (the usual percentage of slow learners), it now appears that only four pupils out of the total of 70 are below normal in reading achievement for this time of year. All of these four children scored below 1.5 in predicted reading grades.

"It seems natural to expect that the first more noticeable benefits from an extended use of sensory aids would be among slow learners. By next June first we expect to have collected much data with which to compare the achievement of these classes with those of the six previous years in the same school."

1940	14c per pupil
1945	$1.25 per pupil
1950	**$1.48 per pupil**

Oak Ridge, Tennessee

♦ "The sensory experiences a child undergoes contribute to the growth of his understanding. By providing such experiences audio-visual methods offer assistance in improving the efficiency of learning. Wise use of audio-visual materials provides learners with more precise concepts than abstractions such as words and symbols can ever contribute. Their use adds meaning to the words and symbols.

"Audio-visual aids such as films, slides, transcriptions, maps, etc., have brought the outside world into the classrooms of Oak Ridge. The most promising recent contribution of audio-visual methods has been the favorable influences on the emotional lives of school children. Films of the type of **The House I Live In, Are You Popular,** and **You and Your Family** are a tremendous force in the promotion of human values. These values include the development of good manners, attitudes and better citizenship."

1940	No expenditure
1945	No expenditure
1950	**$2.82 per pupil**

Dallas, Texas

♦ "We consider the most significant contributions of audio-visual methods to school children in our community to be added interest and understanding on the part of pupils. All of us are learning that no one path is the sacred one to learning."

1940	18c per pupil
1945	50c per pupil
1950	**$1.00 per pupil**

(CONTINUED ON PAGE 48)

See & Hear Mid-Century Survey:

Producer's Contribution Reviewed at Mid-Century

THE QUESTION: *As classroom film producers, what do you believe your important contributions have been during the years up to 1950?*

THOSE WHO SPECIALIZE in the creation and production of classroom films, and especially those who who have helped to pioneer this field, have important ideas to offer through the medium of SEE & HEAR'S Mid-Century Survey. Here are the reactions of 12 leading producers plus brief comment on the programs of two others:

Barr Cites Use of Supplementary Materials

♦ "We feel our outstanding contribution to this goal has been the production of supplementary materials to accompany our films. We have fostered this idea since 1938 when we produced the first film of our *Pioneer Life series.* At that time we made a complete set of photographic study prints showing each progressive sequence of the film. Each pfcture was accompanied by an explanatory story. We felt that the progressive study prints were more desirable to complement the film than another projected medium such as the roll film or the slide. Photographs can be handled by the individual child and studied at his leisure.—*Arthur Barr,* President, *Arthur Barr Productions.*

Health Film Production a Bray Contribution

♦ "We believe our outstanding contribution to visual education in 1949 was our continued production of new health films. Not only do they embody the latest animation and other presentation techniques, but they are designed equally for use inside the classroom and for general group use outside. For instance, our *How to Avoid Muscle Strains* won favorable evaluation both from the American Medical Association and from the evaluation group at Indiana University . . .

"Our films on *The Human Skin* and *The Human Hair* proved equally interesting to physiology classrooms and to beauticians and barber training courses. Next in importance was the release of a whole series of our films in Spanish language versions. We feel this is one of the most important contributions we in this country can make to better understanding ad relations among people everywhere."—*J. R. Bray,* President, *Bray Studios.*

Six Factors of Importance Noted by Coronet

♦ "The greatest contributions of Coronet Films toward maximum utilization have been:

"A. Selection and production of curriculum subjects of broadest interest, thus providing maximum return to those who purchase prints for permanent use.

"B. Pioneering the use of natural color, to add interest and more nearly approaching reality in presentation.

"C. Utilization the technique of 'story treatment,' whereby the teaching points unfold in the story as an integral part of the situation—thus greatly increasing retention.

"D. Using actors who approximate the age levels of the class groups for which the films are intended—thus enabling pupils to project themselves into more interesting and thoroughly effective learning situations; participation through association.

"E. The extensive use of dramatic treatment and synchronized sound to achieve maximum realism.

"F. Use of the most up-to-date picture and sound treatments to provide maximum learning and reduce the frequent pupil aversion to "educational films," because of stereotyped treatment."—*David Smart,* President, *Coronet Instructional Films,* and *Ellsworth Dent, Audio-Visual Consultant.*

Note: The contributions of Encyclopaedia Britannica Films are reported elsewhere in this issue.

Basic Teaching Tools Produced by Jam Handy

♦ The contributions of the Jam Handy Organization, including its School Service Department, to the field of audio-visual education have been limitless. Through two World Wars in which JHO materials were basic teaching tools for millions of men and women and into the fields of vocational arts, science instruction, and distributive education have gone thousands of motion pictures and filmstrips. The world of education owes Jamison Handy a considerable debt.

Conservation Study Aided by Hawley-Lord

♦ "Hawley-Lord, Inc., has been producing semi-educational films for only three and one-half years of the period covered by your survey. However, we feel that we have made a marked contribution to schools and public institutions in the fields of conservation, wild-life study, and good sportsmanship."—*Andre Lord,* President, *Hawley Lord, Inc.*

Pioneering Efforts Recalled by Paul Hoefler

♦ "Produced one of the first educational films entitled, *Little Red School House* in the period before the advent of 16mm film. Produced the first color-sound 16mm educational film and have continually advocated the use of color wherever it adds to the instructional value of the subject. . . . Primarily interested in producing quality films that contain not only teaching merit but demand the attention of pupils."—*Paul L. Hoefler,* President, *Paul Hoefler Productions.*

Johnson-Hunt Awaits Verdict of Evaluators

♦ "We have not received enough specific, scientifically arrived at evaluations on any of our films to allow us to evaluate our contribution to audio-visual education. Several projects are now under way and if the investigators don't forget us, we may have an answer by this time next year."—*Silas E. Johnson, Johnson Hunt Productions.*

Bringing Understanding Goal of John McCrory

♦ "My intentions have been to try to bring much needed visualization to subjects which most students (includ-

ing myself) have had difficulty in understanding. Our first effort was to present in pictured form the abstract phenomenon of the *Earth and its Seasons.* This film after more than ten years is a bigger success than when it first appeared. Our second effort was a visual presentation of *The Story of Our* (American) *Flag.* This film was recognized immediately and has sold more prints than any other school film."—*John R. McCrory,* President, *Knowledge Builders Classroom Films.*

Correlated Materials Made by McGraw-Hill

♦ "Our contribution has been to the development of visual materials correlated with widely-used textbooks. To date, we have released ten such series of correlated Text-Films and another ten series are scheduled for release during 1950. Our initial four series were in the fields of *Teacher Training, Health Education, Engineering and Mechanical Drawing.* They have been widely accepted.

"This has encouraged us to continue our program into the area of correlated filmstrips. There is also strong interest in our forthcoming Educational *Psychology, Child Development,* and *Marriage* series of correlated motion pictures and filmstrips." — *Albert J. Rosenberg,* Mgr., *Text-Film Department, McGraw-Hill Book Co., Inc.*

Roger Albright Notes Important A-V Goals

♦ "This is the answer if I have made any contribution to this goal—it has been in the area of stimulation, selection and preparation of useful film materials, and in emphasizing the importance of teachers being better prepared to use all kinds of materials and devices which will improve learning."—*Roger Albright, Motion Picture Association of America, Inc.*

Closer Ties With Schools Are Cited by Simmel

♦ "We believe the standards of our films have risen steadily as we have learned more and more how our pictures are used in the classroom. The criticism of reviewing groups and the advice of individual audio-visual directors have helped enormously. But mostly we have learned, in coordinating pedagogic theory with practice, what the classroom instructors and the students themselves find most useful."—*Louis C. Simmel,* President, *Simmel-Meservey, Inc.*

LOUIS C. SIMMEL

DOUCLAS MESERVEY

Filmstrip Correlations a Major SVE Effort

♦ "A most significant recent trend is the development of correlated text films by leading textbook publishers. The filmstrip like the textbook is a classroom centered, easy-to-use, effective instructional method and, hence, it is logical that most publishers have chosen the filmstrip as the projected visual technique for textbook correlation purposes.

"S.V.E. and Row, Peterson and Company pioneered in the development of textbook correlated filmstrips as early as 1946. Since that time, many other programs of cooperation between S.V.E. and other leading publishers have been initiated. S.V.E. has continued to assume a leading role in the production and distribution of educational filmstrips since the first filmstrip library was offered 27 years ago."—*Walter E. Johnson,* Vice-President and Educational Director, *The Society for Visual Education, Inc.*

STUART SCHEFTEL
Pres. Young America Films

GODFREY ELLIOT
Vice-Pres. Young America Films

Young America Fills Needs of the Curriculum

♦ "In the short, but remarkably productive history of Young America Films there has been but one aim: to produce better teaching films and filmstrips for classroom use. To that end, YAF has tried to produce materials that were more accurately geared to the needs and abilities of specific school levels. Among our efforts in that direction have been our pioneer work in producing arithmetic films--beginning with *What Is Four,* the first such film ever made—and in designing and producing the first integrated series of science films especially for the elementary school level. That latter series, by the way, now numbers twenty-one teaching films, each one an effective teaching tool for use with young students.

"Similarly, Young America has pioneered in other areas for the elementary school and in such secondary-college areas as sewing and cooking. Notable among our current releases is the film, *The Baby Sitter,* a film for both teen-agers and parents. In the four short years we have been in this field, we have released approximately 100 16mm sound films and 100 filmstrips. This, we believe, is not only a measure of YAF's significant progress, but also an indication of our sincere belief in the future of the audio-visual materials field."—*Stuart Scheftel,* President, *Young America Films,* and *Godfrey Elliot, Vice-President.*

PLANNING THE AUDIO-VISUAL PROGRAM

A Three-Part Study of Beginning and Planning the Local Audio-Visual Program in a City System of 100 Teachers and 3500 Pupils

—PART ONE—

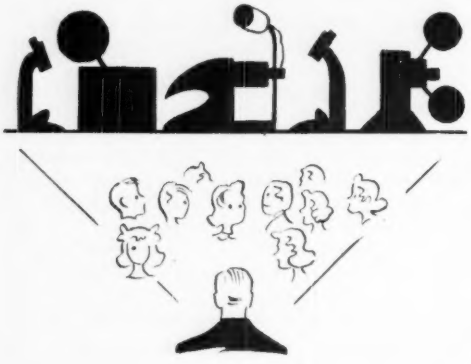
Beginning in the School Unit

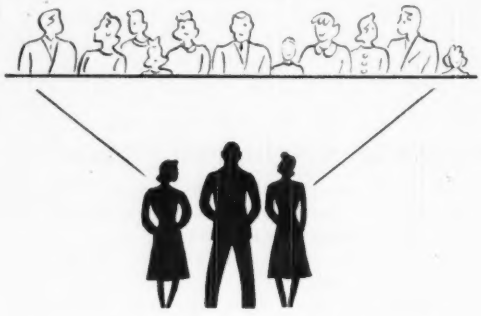
by E. J. Zeiler, Principal, Richards School, Whitefish Bay, Wisconsin

JUST HOW does one begin developing an adequate audio-visual aids program? What costs are involved, what equipment is needed, and what administrative organization is necessary to make it function? These are questions that can probably best be answered in terms of actual experience in seeing a program grow. These experiences become the basis for this three-part study of a 10-year plan for an audio-visual program in a model community of 3500 pupils and 100 teachers.

Staff Members Must be Trained

It was very evident that before we could influence our schools toward a program of "audio-visual education" it was necessary to get teachers interested in using those aids which were available to them: films, filmstrips, blackboards, bulletin boards, maps, globes, pictures and models. We launched a campaign to train every teacher in the handling of the equipment and in improving the technique of using the materials in the classroom situation. I, as principal, perfected my own skill in the use of equipment. I showed my interest through operating the various projectors for the teachers, replacing lamps and belts, splicing film, making minor adjustments and repairs, and keeping the equipment clean and oiled. True, this often called for extra hours after school or on Saturday morning. Also, hours were





spent in wide reading on the subject to gain deeper insight into the problems to be solved.

Time passed, effort was expended, *and gradually the teaching staff was trained and indoctrinated by discussions in teachers' meetings, bulletins on all types of visual aids, drawing attention to articles in professional magazines and books, personal conferences, demonstrations, and personally training every teacher to operate projectors.* Special uses of the opaque projector, maps, and globes were demonstrated. Commendation for teachers who made unusual efforts was used freely as an incentive. Every effort was made to increase the number of films shown and to improve the use of the blackboard, bulletin board, maps, and pictures. *This renewed emphasis on visual instruction was continued unabated over a period of two years until teachers and pupils were thoroughly conscious of its value.*

The Community is Indoctrinated

As pupils saw more films, slides, and pictures they became enthusiastic about these interesting aids to learning. They spoke about it at home. Parents asked questions and were invited to see some films with the children. The use of films and a discussion of visual aids was introduced into the P.T.A. programs. The principal, not having funds available, eventually urged that the P.T.A. purchase a 16mm sound projector and a new screen. In order to spread the financial load this was made a two year project and at the end of that

time the purchases were made. *Now* the school board has taken over!

The Program Takes a Step Forward

With a sound projector available, the problem of providing enough suitable teaching films, adequate projection, and more complete teacher participation demanded attention. My time was inadequate to meet the needs of this expanding program. A committee of three interested teachers was set up to direct the entire audio-visual aids program. Membership on the committee was distributed among teachers from the primary, middle, and upper grades.* The chairman of the committee gave some extra time to the work and served as the director. The committee was given complete authority and support from the principal.

The duties of this committee can be listed as follows:

1. To publicize the audio-visual aids equipment available to the teachers.
2. To encourage teachers through teachers' meetings, bulletins, and personal conferences to enlarge their use of these aids.
3. To direct the teachers in the selection and evaluation of films, filmstrips, and slides.
4. To train teachers and older pupils in the operation of equipment.
5. To care for and service equipment.
6. To set up necessary routines so equipment would be easily available.
7. To recommend budget needs to the principal.

One of the biggest tasks of the committee was the selection and ordering of the film. The school secretary provided all the clerical service needed. The committee processed all these requests, eliminated duplications, and trimmed them to fit the budget allowance. (Later asked for a bigger budget!)

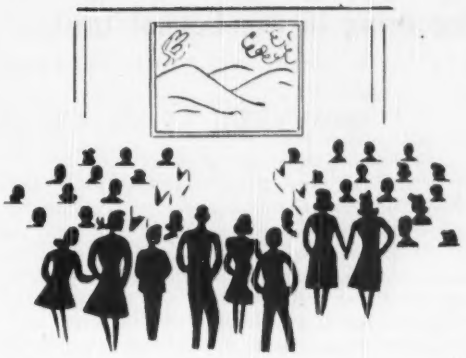
Catalogs of the most useful sources were provided for the teachers.

As films arrived during the year they were made available to all teachers. *As each teacher used a film, she filed an evaluation sheet. These evaluations were later used to guide teachers in selecting films for the following year.*

One Step Leads to Another

This plan worked successfully for several years while the use of film and particularly the interest and skill of teachers was constantly expanding. The demands for films grew and with this there came increased demands for filmstrips and Kodachrome slides. *Equipment came to be used so much that a shortage developed.* Increased enrollment encroached upon our projection room. The superintendent became interested. A demonstration of audio-visual aids before the P.T.A., including several school board members, increased the community interest.

Upon presentation of the needs to the superintendent and through him to the school board the school board decided to *allow fifty cents per pupil enrolled for film and slide rentals, to purchase an additional projector per school, and to allow one hundred dollars to be paid to a director of audio-visual education in each*



school. This was put into effect in the next school year. The building director was carefully chosen from among the teachers. He had special training in the field and had the ability to work with others.

Our Audio-Visual Organization Matures

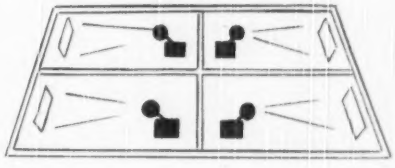
At present we are getting the best possible use out of our equipment with the least waste of teachers' time. *Unless teachers find equipment and materials simple and easy to get and use they will forego the advantages of audio-visual aids. Red tape must be at a minimum.* To facilitate service to teachers all equipment, materials, spare parts, etc., are centralized in the room of the director. He in turn has a trained staff of student assistants who check materials and equipment in and out, set up projectors, operate projectors, make minor adjustments, and replace belts and bulbs. All filmstrips and slides are also kept under control of the director. Shipments are checked by the school secretary and she sees that proper purchase orders are processed for payment of rentals and transportation.

A committee of teachers assists the director in the selection and evaluation of films. Opportunity for selecting and ordering film during the year is encouraged when the need demands.

Today this list of classroom equipment is now available to teachers *when they need it!* This material is in our own building!

No.	Description
2	Sound Projectors, 16mm.
2	Dual Purpose Projectors for filmstrips and 2″ x 2″ slides.
1	Projector for 2″ x 2″ slides.
1	Opaque Projector.
1	Projector for 3″ x 4″ glass slides.
1	Portable Screen.
2	Fixed Screens (daylite type).
1	Tape Recorder.
6	Radios. 3 Record Players

(OVER)



* See "Meeting Teachers' Problems", SEE & HEAR, Nov. 1948

Beginning in the School Unit:

(CONTINUED FROM THE PRECEDING PAGE)

Slides 2″ x 2″.
Filmstrips.
12 Stereoscopes.
600 Stereographs (out of date).
600 Glass Slides 3″ x 4″ (out-of-date).

Projection facilities consist of one room seating 150, available to groups about one third of each week, and five classrooms equipped for showing projected materials. *Eventually all rooms will be equipped for using audio-visual materials!*

This equipment was acquired over a period of 20 years, some by the board of education, some by the P.T.A., and some from extra-curricular accounts. A recent report from the director to the principal gives a good idea of what is being accomplished:

"You will be interested to know that as of June 16, 1950, we shall have shown 352 instructional films which were obtained from 20 different sources. . . .

"It is significant to note that the average cost for all our films is about 84⅓ cents each and since we can assume from our records at usage that about 80 pupils view each of these aids, the cost is about one cent per pupil."

In regard to the effectiveness of the films as a teaching aid we quote again from the director's report as follows:

"We obtained an excellent teaching film, *How the Eye Functions*, previewed it, derived a vocabulary of essential words which Bob placed on the blackboard and then we brought the classes together. There were 40 students and 22 new words or a total of 880 possibilities. Before viewing this invaluable aid 82 terms or nine per cent were understood, collectively speaking.

"Following the showing the comprehension rose to 442 or slightly better than half. Now our students are using textbooks, charts, pamphlets, etc., and are studying the eye intently. In about two weeks we shall have a different film, *Your Eyes*, which will be used for review purposes."

Our Blueprint for Progress—A Summary!

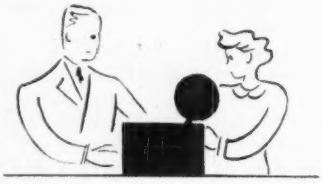
Herewith is presented a plan for developing a flexible and growing program:

I. *The principal must first be completely convinced that audio-visual aids can enrich the experiences of children.* He will take every opportunity to inform himself of the best methods of using such aids, the best type of equipment available, and the operation and care of the equipment. The principal will have to be the "expert" in his building at first.

II. *The program must begin where we are.* First help to educate and inspire teachers in the use of the simple equipment found in every classroom. Once teachers and children are aware of the possibilities for enriched learning they are ready to take on more complicated mechanical equipment. Increase the use of any equipment that is at hand. Don't wait and pray for that "nice new sound projector." Be doing.

III. *Have classroom demonstrations to show parents what audio-visual aids are and can do.* Get them to see that teachers are doing a fine job limited only by lack of modern equipment. Have a discussion and demonstration for the P.T.A. Get people talking about the fine effort teachers are making.

IV. *The principal must be willing to serve* as director, operator, demonstrator, and repair man. Eventually



set up a committee of interested teachers to give assistance. The principal will not be able to do it alone as the demand grows.

V. *Set up a plan for the long-range purchase of equipment* and improvement of facilities in terms of needs and funds available.

VI. *Get the school board to provide funds for* purchasing equipment, repairs, rentals, and transportation. It is their function.

VII. *Have a good classroom teacher with special training and interest appointed as director* with full responsibility for promoting the program. He should have additional pay or be released from some classroom teaching time.

VIII. *The principal must cooperate wholeheartedly by* giving careful supervision to the program, providing clerical service, and planning with the director for the constant improvement of projection facilities. It is essential to have black shades in at least one room and so program classes that the room will be available. Eventually all rooms should be equipped with darkening shades or drapes (flameproofed).

IX. *Keep the superintendent, the school board, and the community informed on the progress being made.* Continued success of the program depends on continued refinement and improvement of teaching techniques. ●

"Audio-visual materials should be where the child's attention is during school hours. Most often that is the classroom in the normal every day setting. Sometimes it is elsewhere. It is as simple as that since a child learns as he goes and we must anticipate that learning."

—Mary Dale Steele

The Superintendent Hires an A-V Supervisor

by Robert Shreve, Appleton (Wisconsin) Public Schools

AT THE RECOMMENDATION of the Superintendent of Schools, the professional supervisory position of Audio-Visual Coordinator or Supervisor will be authorized, since growing interest in audio-visual materials techniques by teachers and increased interest in the community will very soon warrant such a step. Growing interest soon makes the supervision of a program of audio-visual instruction a larger responsibility than can be adequately met by a group of building coordinators.

The key responsibility of the newly appointed Audio-Visual Supervisor will be to work as a service assistant, guide, director, coordinator, supervisor and always helper to the key group of building coordinators, under whom individual building progress will continue to forge ahead.

The supervisor will never lose sight of the fact that as long as there are problems of instruction standing in the teacher's path, he will be unable to call his job completed. The supervisor's responsibility is to locate problems of instruction and to be of practical assistance in their solution.

His responsibility is first, last and always to assist the teacher in becoming a more effective teacher through the wise selection and carefully planned use of audio-visual materials and equipment. As an integral worker within the school system, his challenge is to aid teachers in providing for the children of the school system wider experiences which will carry real meaning, increased interest and improvement of the general level of instruction.

As the Audio-Visual Supervisor works closely with teachers through his intermediaries, the building coordinators, he will see his program of service assistance grow. Through his working assistants, the building coordinators, at the elementary and secondary level, among whose membership all grade levels and as many subject area interests as possible will be represented, he will assign to himself certain key and continuing responsibilities as follows:

1. To assist teachers to know, or know where to find, the best of currently produced audio-visual materials.

2. To assist teachers to become aware of effective utilization plans through which these materials of audio-visual instruction will become effective instruments in the improvement of classroom instruction.

3. To act as central organizer of interested teacher groups in the continuing responsibility to evaluate and select new materials as they are produced.

4. To instigate basic research at the teaching level and assist teachers in participation in such research.

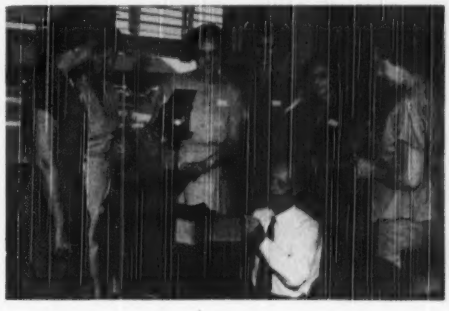
5. To act as on-the-spot trouble shooter, counselor for problems varying from equipment operation through remedial teaching techniques.

6. To constantly acquaint the teaching staff, through the building coordinators, with new developments in the field of audio-visual instructions through institutes, workshops, extension courses, professional reading lists, the preparation of manuals, handbooks, specimen teaching luncheons, etc.

7. To participate in teachers' meetings which will be devoted to the improvement of instruction through various audio-visual materials.

8. To welcome constantly individual communications from teachers and provide these communications with firsthand attention and suggestion, since most of them will deal with requests for information on existing audio-visual materials in relationship to growing units of instruction currently in progress in the classroom.

9. To encourage personal conferences through constant visitation in going classroom situations so that teachers feel free to ask for suggestions and welcome these suggestions and are willing to implement them. ●



Part Three:
Planning the Audio-Visual Program

The Ten-Year Goal in Audio-Visual Utilization: Its Cost

• by Harold Tabler
Director, Audio-Visual Education
Massillon (Ohio) Public Schools

WHAT WILL the city-wide Audio-Visual Program cost? What budget provisions must be envisioned?

Contrary to usual estimates of the cost of a program of audio-visual education, recommendations included on the accompanying chart will be in terms *not of units of equipment* but rather as it should be: in terms of utilization situations—in terms of sound projections per class per week, or the numbers of times it is desirable to use transcriptions, the radio, the opaque or filmstrip projector, etc.

Just as a budget for all school activities must be a reflection of the total school program in terms of function so must the budget for an audio-visual program be the reflection of *utilization situations*, or better still, *use* situations through which improved instruction is the desirable outcome.

In interpreting this chart it can be assumed a basic library of these films numbers approximately 300 titles.

Sufficient audio-visual equipment, including projectors, film strips, opaque projectors, sound projectors, etc. will be acquired in order to accomplish the number of *use* situations which are indicated in the second and third columns of the chart.

These Are the Basic Assumptions

In interpreting this chart certain basic assumptions must be made:

1. That in establishing a program of audio-visual education, *goals must be set up in advance.* It is not practical to assume that, while today we have no program, the mere expenditure of certain monies will in the short space of a year result in a going program.

2. That the ultimate goal of utilization situations indicated in the two columns will not be met at once, but rather will gradually be worked up to their being met at the end of a ten-year period.

3. That the per pupil cost in the second and third column of $2.69 and $5.38 will be appropriated over a ten-year period and that sufficient equipment and materials will be gradually added to the use of teachers over this ten-year period.

4. The fourth and last assumption is, of course, the most important one. That is predicated on interviews with teachers who have indicated that they, in order to completely "audio-visualize" their day-to-day classroom work will have need of materials and equipment *as often as is indicated in column three.*

Objective Is to Provide Equal Opportunity

This chart and its accompanying cost figures have been worked out in as objective a fashion as possible in an effort to answer the question: "What will the program cost if a certain level of utilization is to be provided all the teachers and their pupils?"

In these days of growing school populations and the increasing demands upon the community from which our schools draw their support, it is imperative that the audio-visual budget be based on sound assumptions and that progress be both measurable and continuous. The classroom is the focal center of this program. •

Cost of a Ten-Year Program of Audio-Visual Equipment and Materials

IN A SCHOOL SYSTEM OF 100 TEACHERS AND 3500 PUPILS AT TWO LEVELS OF REGULAR CLASSROOM UTILIZATION.

Equipment and Materials	A.	B.
16mm sound (or silent), *motion pictures* used in classroom:	Used once in 10 class meetings.	Used once in 5 class meetings.
Filmstrips or *2" x 2" slides* used in classroom:	Used once in 10 class meetings.	Used once in 5 class meetings.
Projectors and minimum 3¼" x 4" slides in classroom:	Used once in 40 class meetings.	Used once in 20 class meetings.
Opaque projection use in classroom:	Used once in 40 class meetings.	Used once in 20 class meetings.
Radio & PA lessons, scripts, dramatizations in the classroom:	Used once in 10 class meetings.	Used once in 5 class meetings.
Recordings & Transcription use in classroom:	Used once in 10 class meetings.	Used once in 5 class meetings.
Museum units and Exhibits in classroom:	Used once in 60 class meetings.	Used once in 30 class meetings.
Field trips planned as part of classroom activity:	Participation in one field trip in 180 classroom meetings.	Participation in one field trip in 90 classroom meetings.
Approximate annual cost* for the 100-teacher school:	**$9,399**	**$18,798**
Approximate annual per-teacher cost, 100 teachers:	**$93.99**	**$187.98**
Approximate annual per-pupil cost, 3500 system enrollment:	**$2.69**	**$5.38**

* Spread over a 10-year period. It is assumed that these expenditures will achieve these utilization standards at the end of a 10-year period. All costs are based on current market prices of audio-visual materials and projection equipment.

Encyclopaedia Britannica Films Enters 21st Year of Production

LIBRARY NOW INCLUDES OVER 330 CLASSROOM SUBJECTS

C. SCOTT FLETCHER, *Pres.*
Encyclopaedia Britannica Films

ENCYCLOPAEDIA BRITANNICA FILMS' library of 16mm educational sound films has grown to more than 330 subjects as EBF celebrates its Twentieth Anniversary with the opening of a new half-century. In those twenty years the company has produced films which make a sizeable contribution to the school curriculum from kindergarten to college. Films in primary science, chemistry, physics, human and animal biology, health and hygiene, social studies, history, arithmatic, athletics, home economics, art, music, teacher training and child development have been produced to enrich the curriculum of American schools.

A Long Road Lies Ahead

But with the completion of 330 films the task is by no means complete. To quote Dr. Melvin Brodshaug, vice-president of the company, the basic minimal film library for elementary and high schools would be in excess of 1100 motion pictures. That leaves a considerable amount of production activity ahead for the school film pioneers.

In the first two years of its history, ERPI produced a series of teacher training films, obvious necessities because audio-visual education was in its infancy and no one knew much about the philosophy of visual learning. The first 19 classroom films were added in 1931. These were in the natural sciences and music.

26 Films Produced in 1937

Production climbed gradually, despite the handicaps of depression and the difficulties, still present today in many sectors, of convincing teachers that films are vital to a good education. In 1937, after a consistent production budget had been assured, the company hit its prewar high peak with the production of 26 films.

The early films are still among the top sellers of EBF. In a recent tabulation made by the company of sales of films based on years of release, it was shown that the films released in the following years rank in this order: 1947 releases first; 1936 releases second, followed by releases of 1942, 1933, 1940 and 1937. This record is clear indication, according to Dr. V. C. Arnspiger, that producing the basic films first has been a wise policy. As schools first start their basic film libraries they are interested in obtaining the basic films first, and it is significant that so many films produced in the 1930's are still the leading sellers.

The leading sellers in EBF history in the order of their sales are:

Sound Waves and Their Sources ..... produced in 1933
Heart and Circulation ..... produced in 1937
Body Defenses Against Disease ..... produced in 1937
Digestion of Foods ..... produced in 1938
Molecular Theory of Matter ..... produced in 1932

Even among the sales for last year alone, of the ten leading films six were productions of the 1930's. The leading films included, in the following order: *Hare and Tortoise, Atomic Energy, Wool, Adventures of Bunny Rabbit, Common Animals of the Woods, Gray Squirrel, Heart and Circulation, Digestion of Foods, Live Teddy Bears* and *Animals of the Zoo.*

Only *Hare and Tortoise, Atomic Energy, Wool* and *Live Teddy Bears*

DR. V. C. ARNSPIGER
Executive Vice-President of Encyclopaedia Britannica Films

DR. MELVIN BRODSHAUG
Vice-President in charge of product development

JAMES A. BRILL
Vice-President in charge of creative design

DENNIS WILLIAMS
Vice-President in charge of E. B. distribution

had been produced after World War II and these were 1947 or 1948 productions.

Through the years the ERPI-EBF production has followed a clearly defined schedule to cover the curriculum as widely as possible with basic films. Until 1936 production was concentrated on films in the physical sciences. After that year, while this series was expanded, a series on the biological sciences was begun. Social studies films and films for the primary grades were started in 1937, and the next year began the production of such subjects as *Children of Other Lands, American History, Health and Hygiene,* and *Arts and Crafts* series.

48 Films Released in 1947

Through these years production averaged around 25 new films a year, but World War II cut down the production to about a dozen annually. Since then the rate has been increased, with a high point of 48 films released in 1947. This year in excess of thirty films will be released, President C. Scott Fletcher announced.

By the end of 1943 the film library consisted of 191 subjects. Today more than 100 films have been added to bring the total at this year's end to 330 films. In addition, in the post-war years, EBF has launched a production of filmstrips, which now consist of some 70 filmstrips in nine series.

Cooperate With Other Sources

The company is increasing its production, too, by cooperating with affiliate producers who have produced such films as the American Literature series in close collaboration with EBF and subject matter specialists of its selection, and which are distributed by the Britannica Films organization. The *Living Earth* and *Living Forest series* of films on conservation are other motion pictures which were produced by the Conservation Foundation, in collaboration with the New York Zoological Society, and are being distributed by EBF.

Whereas production of films before the war had been mainly on secondary science subjects, today's greatest distribution of films in the elementary grades is reflected in EBF's emphasis on films designed for the lower elementary level. In recent years the most popular series of films have been the *Human Biology* series, the *Children of Many Lands* series, and the *Primary Grades Science* series.

Thorough Job of Preparation

In its production EBF has always relied heavily on the collaboration of distinguished subject matter specialists, who have represented over 60 institutions of learning. Every EBFilm has been researched, written, planned and produced with the aid and counsel of a collaborator, a trend which latterly has been widely adopted by other producers of classroom films. In addition, the company has worked on film production with many institutions such as the Twentieth Century Fund, the Yale University Clinic of Child Development and the Pennsylvania State Board of Health.

Two years ago EBF marked another milestone in classroom film utilization when it published a textbook-films correlation with books of more than 20 different textbook publishers. This correlation linked all of EBF's 300-odd films with nearly as many textbooks, and showed how the films fitted in with every unit in the books. Since its publication two years ago many textbook publishers and several film producers have brought out similar correlations.

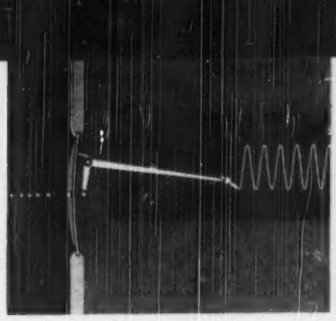
Work Far in Advance on Films

The production time of an EBFilm varies, but it is usually always well over a year, according to Dr. Brodshaug, and frequently stretches well over that time. Films being produced now were thought of originally four or five years ago, started in 1947 and are nearing completion today. All of the 1951 production schedule is already planned and work is going forward towards the production of films which will not run through projectors before 1953.

* * *

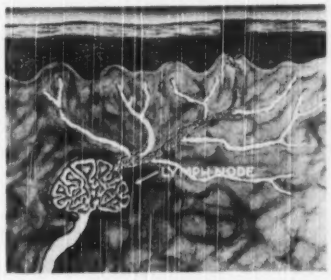
THESE FILMS MADE HISTORY

♦ The five scenes at the right depict Encyclopaedia Britannica Films' "best sellers" which have made audio-visual education history through their widespread sale and use in schools throughout the world since 1932 and the years after.



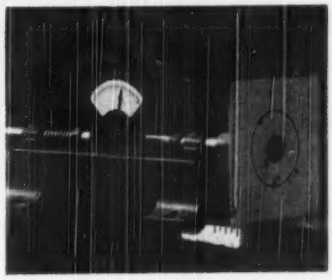
"Sound Waves and Their Sources" *. . . produced in 1933.*

"Heart and Circulation" *. . . a best-seller produced in 1937.*



"Body Defenses Against Disease" *. . . produced in 1937.*

"Digestion of Foods" *another best-seller . . . produced in 1938.*



"Molecular Theory of Matter" *. . . was produced in 1932.*

THE COUNTY LEVEL AUDIO-VISUAL SERVICE PROGRAM

by Raymond Denno, Coordinator of Audio-Visual Service
San Diego County (California) Public Schools

THE COUNTY LEVEL of Audio-Visual Service in the far West, particularly along the Pacific Coast, has experienced phenomenal growth during the past four years. In 1946 only 18 county school systems in California were furnishing Audio-Visual Service. Fifty-eight counties are giving this service in 1950.

Several factors have influenced this growth. Among these are:

- An increased interest of educational leaders and teachers in concrete teaching methods and materials which stemmed from experiences by a large segment of our population while in the Armed Forces.
- The improving quality of audio-visual materials being developed by producers.
- The economic aspects of time saving in the classroom.
- Increasing use of audio-visual materials and methods in business and industry.
- The awakening of the lay public to the value of the audio-visual approach and legislation enacted in some States.

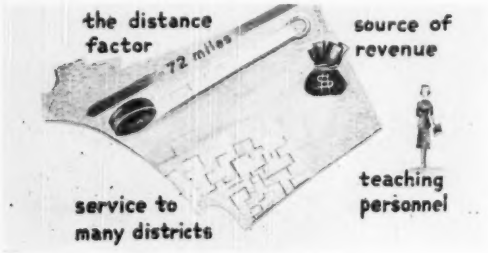
The development of a county level of Audio-Visual Service presents problems which are common to all audio-visual programs and, in addition, many others. The following discussion includes 1, the problems peculiar to a county-wide program, and 2, a review of the organization of the San Diego County program of Audio-Visual Service to show how these problems are met as needed services are brought to all San Diego County districts on an equitable basis.

Problems Peculiar to a County-Wide Service

Several factors (See Figure 1.) influence a County Audio-Visual program: distance, source of revenue, service to varying districts, etc.

Distance. The geographical areas involved are often larger than city areas. This factor is frequently aggravated by the lack of direct route highways. The turnover cycle for distribution of materials is long, since delivery service is usually by mail, truck, personal pick-up, or a combination of one or more of these. Telephone service to peripheral districts requires long distance calls, and longer intervals occur between the face-to-face relationships of field and county staff personnel.

Figure 1: Here are the principal factors influencing a typical county-wide audio-visual program.



Source of Revenue. County Audio-Visual Service revenue may be derived from the State level, from the county districts served, or from a combination of both. State funds may be distributed on the basis of a formula which endeavors to distribute equitably the moneys among the several counties. Local districts may contribute funds to the central service on a per a.d.a., per teacher, per classroom, per school basis, or by combination of one or more of the aforementioned. These methods are in contrast to a college or city program with revenue provided usually from a single source.

Service to Many Districts. A county service is called upon to serve rural, elementary, high school, junior college, and unified districts. The one-room school, the departmentalized seventh and eighth grades, inadequate housing, variation between district curriculums, the quantity and quality of audio-visual equipment owned by each district, are all problems of special concern to counties.

Personnel Turnover. Frequent teacher and administrator turnover, particularly in smaller districts, drastically affects the continuity of a long-range developmental program. The county program must be tempered to meet these variations and endeavor to do its part in the equalizing of educational opportunity for all children.

San Diego County Audio-Visual Program

San Diego County. The 4,250 square miles of San Diego County include seashore, rolling hills, mountains, and desert-type country, with schools located in all these sections. San Diego County has 94 elementary schools, three junior high schools, 11 high schools, and two junior colleges in the 66 districts, *all of which receive audio-visual service.*

Guide Lines. Audio-Visual Service is based on the principle of equalizing educational opportunities for all children, youth, and adults in the county. A concerted effort is made to benefit all in a fair and like manner. The democratic process is utilized in the selection of materials and equipment, planning for the use of materials, workshop activities, demonstrations, and small and large group conferences. A conscientious effort is made to encourage experimentation to the end that new and better methods and materials are developed, and

to evoke continuing evaluation again for the purpose of improvement!

Facilities. Needs which affect facilities fall into three general categories: procurement-production, distribution, and utilization.[1] Curricular services, including Audio-Visual, are located in a central Curriculum Laboratory or service center. The audio-visual materials provided include 16mm motion picture films, 35mm filmstrips, 2" x 2" and 3¼" x 4" slides, figurines, dioramas, stereographs, fine arts prints, charts, study prints, wall pictures, records and transcriptions, models, exhibits, and kits.

Organization. Audio-Visual Service *functions as an integral part of Curricular Services* as shown in Figure 2. *Like the other Curricular Services,* it is a responsibility of the Curriculum Director and is a service to the County Superintendent's staff as well as to the field.

The Service itself is organized into three major units and two secondary units. (See Figure 3.) The *Distribution unit* is responsible for the booking, shipping and receiving of materials and equipment; the *Utilization unit* for the rendering of professional assistance in

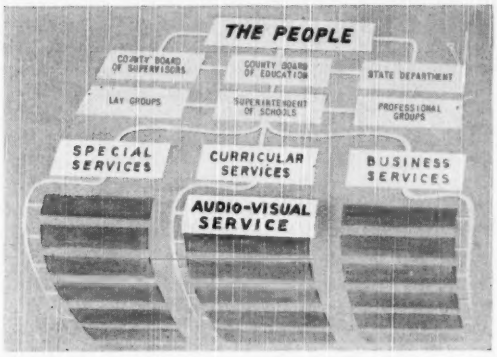


Figure 2: Audio-visual service within the organization of the Office of Superintendent of Schools, San Diego County.

the effective selection and use of varied instructional materials; and the *Technical unit* for documenting through photography, recommending quality equipment, advising on classroom planning, and instructing in the operation of equipment. The Research-Development unit endeavors to close the gap between materials on hand and those needed, by continually developing and trying out new and effective ideas. These, in turn, are given to the Production-Repair unit to be reproduced in quantity for circulation. Minor repairs to equipment and materials are also performed by this unit.

Audio-Visual Service personnel consists of the following:

(1) Coordinator of Audio-Visual Service
(1) Audio-Visual Coordinator
(1) Technical Coordinator
(1) Receptionist-Secretary
(1) Booking Clerk

[1] Denno, Raymond E. "Housing Facilities for a County-wide Audio-Visual Service. SEE & HEAR, III:19. (April, 1948)

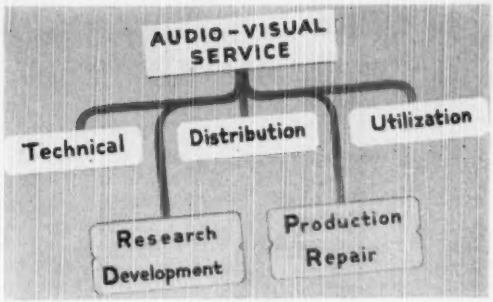


Figure 3: Chart of the organization of the Audio-Visual Service and facilities, San Diego County Schools.

(1) Assistant Booking Clerk
(1) Shipping Clerk
(1) Receiving Clerk
(1) Film Checker
(2) Truckmen
(2) Audio-Visual Illustrators
(1) Repairman (½ time)

How Service Problems Are Met

Distance. To overcome the distance factors, a weekly delivery service reaches every school every week. A delivery schedule is sent out before each school year, showing each delivery day for each school for the complete year. *The audio-visual and the school library materials are delivered together.* Teachers request materials and indicate desired dates by requisition. The placing of telephones on extended service has improved communication with schools in the immediate area. Outlying districts telephone in emergency calls only. By continually helping teachers to make full use of the requisition, we have considerably increased the effectiveness of the Distribution unit.

Workshops, demonstrations, and presentations are held in districts as well as at the Curriculum Laboratory.

Source of Revenue. Offices of the county superintendents of schools in California receive money through the State's County Schools Service Fund. Audio-Visual Service receives money from this fund *and* through a minimum district contribution of 20 cents per a.d.a. The Service Fund allocation is a set amount in a line-item budget, and can be increased only by increased State funds plus approval of the State Department of Education. In June, 1949, a statistical report was presented to each district school, pointing out the savings made possible through a centralized cooperative service. The total savings amounted to more than $61,000. The problem of adequately meeting increased district requests for materials was presented to the County Administrators' Association for guidance. After careful consideration, the Association recommended that *an additional "cooperative library" be set up for those districts desiring to contribute an added 30 cents per pupil in a.d.a. Over half of the districts, including 90% of the large districts, have subscribed to the additional 30-cent program. All such revenue is included for audio-visual*

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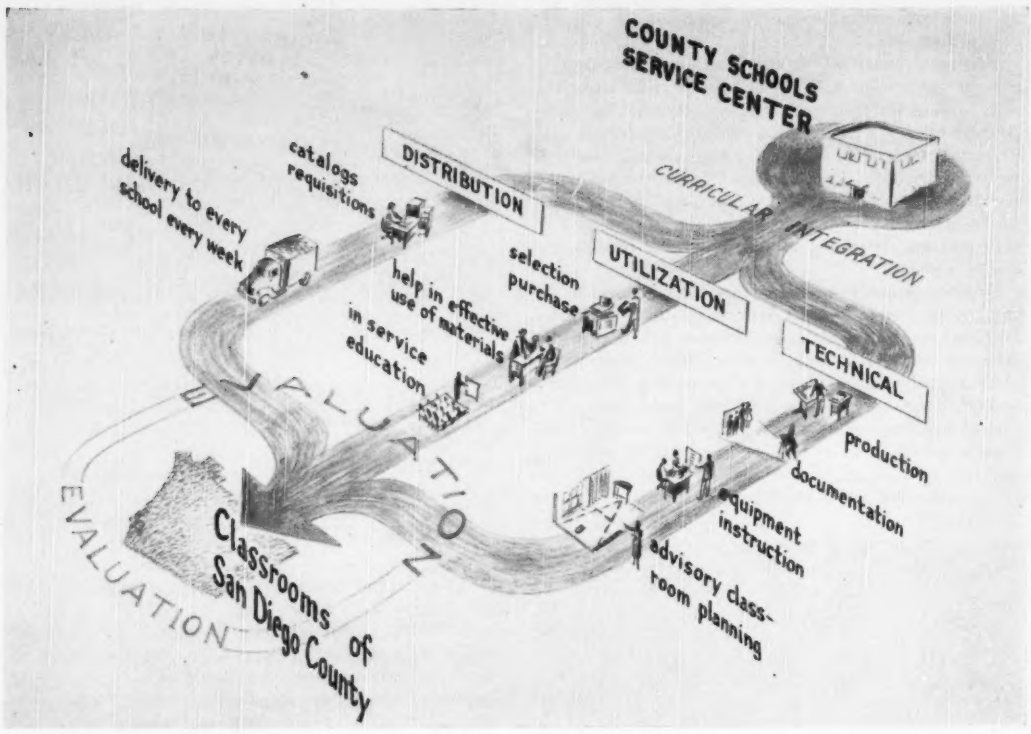


Figure 4: The above chart shows the phases of audio-visual service to the schools of San Diego County, California

materials. These results are encouraging, and it is believed that within two years all districts will find it possible to participate financially in the extended program. With 37,000 students at 50 cents per a.d.a. an additional $18,500 will eventually be available for purchase of needed materials.

The Audio-Visual Service budget is organized as follows:

1. Operating expenses
- a. Professional salaries
- b. Clerical salaries
- c. Travel (meals, transportation)
- d. Other operating expenses
  1. Supplies and materials
  2. Office supplies
  3. Postage and Express
  4. Photographic Supplies
  5. Maintenance and repair
  6. Catalogs

2. Capital outlay
- **a. Audio-Visual materials**
  1. 16mm Films
  2. 35mm Filmstrips
  3. Study Prints
  4. Fine Arts Prints
  5. Records, Albums
  6. Transcriptions
  7. Radio Materials
  8. Museum Materials
  9. 2" x 2" Slides
  10. 3¼" x 4" Slides
  11. Slides
  12. Charts, Posters
  13. Stereographs
  14. Technical Books
- **b. Equipment**
  1. 16mm Sound Projectors
  2. 35mm Sound Projectors
  3. Slide Projectors
  4. Recorders
  5. Record Players
  6. Opaque Projectors
  7. Radios
- **c. Furnishings**

Service to Many Districts. A catalog lists materials under the following grade groupings: primary, intermediate, upper, high school, and college. Close contact is maintained by Audio-Visual Service with the County Office Coordinator in each district. This results in maximum use of time spent in the field.

The Technical unit renders help to districts with regard to acoustics, ventilation and room darkening problems. The State Department's Bureau of Audio-Visual Education is doing a fine job in its efforts to help solve the problem of classroom light control, as well as in leadership and advisory services. Much remains to be done!

A county-wide curriculum development program is now under way. Recommended lists of equipment compiled by Audio-Visual Service, coupled with demonstrations, displays, and the circulation of new equipment, have helped districts to know the better types of equipment and have resulted in their purchasing products of proven value. This works both ways, for districts, in turn, inform Audio-Visual Service of their findings.

Personnel Turnover. A continuous in-service educational program, consisting of the following services, is carried on for all county teachers:

- Consultations regarding range and selection of materials available.
- Preplanning and help in using materials effectively.
- Workshops for development of teacher-made materials (slides, charts, picture print files, etc.).
- Demonstrations in the psychology underlying the use of varied instructional materials.
- Technical assistance in the care and use of Audio-Visual equipment.
- Classroom planning for the use of screens, shadow boxes, shades, drapes, projector stands, and school work.

One of the most effective means for developing field

leadership has been through the County-wide Audio-Visual Building Representatives Group. At the beginning of each year, all schools are requested to select their Building Representatives. These representatives are responsible for:

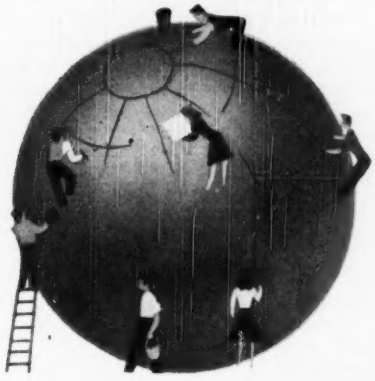
1. Maintaining liaison between school and Audio-Visual Service.
2. Extending the use of audio-visual material within the school.
3. Scheduling materials within the building.
4. Assisting teachers in the selection of materials.
5. Informing teachers about available materials.
6. Training teachers and students in the operation of equipment.
7. Serving as an on-the-spot teacher-coach when needed.

In addition to the above general responsibilities, the representative serves as a trouble shooter who helps with the problems of communication, bookings, errors in delivery, pickup failures, lost materials, and he serves as a sounding board for field needs. Two conferences are held each semester for the representatives and are aimed to develop a corps of efficient personnel who have first-hand knowledge about audio-visual techniques and materials. The conference usually includes presentations by teachers of best classroom practice in the field, a period for getting to know each other better, and a general session when representatives make presentations concerning their own problems.

It is believed that the county level of Audio-Visual Service has a very definite responsibility in providing opportunity for top leaders in audio-visual education to impart guidance and inspiration directly to county teachers and administrators, many of whom are not often afforded such experience. The Building Representatives' Conferences provide excellent opportunities for just such experiences. The group process is utilized in all activities with the various roles of leader, recorder, observer, and participants enacted by members.

Since a county level Audio-Visual Service adheres to a philosophy of equal and sincere help to all, gratification comes in the increasingly effective classroom use of audio-visual materials and the emerging of strong, capable local level leaders in Audio-Visual Service.

Illustrations for the foregoing article were by William A. Emmons, Audio-Visual Illustrator, Audio-Visual Service, San Diego County Schools



Films in Public Libraries

A REVIEW OF PROGRESS TO DATE

by Patricia Blair, Film Advisor
American Library Association

As the American public library emerged in the twentieth century as a unique democratic agency serving all factions and interests in a community, it began, especially in the past two decades, to operate as more than just "a storehouse for books."

As the outgoing services were developed and libraries accepted responsibilities for adult and community education, they began to use *group tools* in addition to the traditional book. Also as modern inventions improved the quality and added to the variety of the means of communication, certain libraries began to preserve knowledge on microfilm and microcard, install television sets, and build collections of important materials in films, on records, and in books and other printed material.

Perhaps the most dramatic and popular of these new library services has been the community lending of the 16mm film. In 1936 and '37 the first attempts were made in the libraries of Kalamazoo and Beaumont, Texas. It was, however, the extensive war program promoting domestic film use which drew a number of public libraries into very active participation in the OWI information program. Cleveland, Dallas, Charlotte, Gary, Milwaukee were some which established film lending departments.

These successful examples set by about 14 key libraries served as a great stimulus, and shortly after the war they were followed by Detroit, Seattle, Cincinnati and many others.

During the past two years new patterns have been evolving, groups of small libraries have banded together to form "film circuits," so that each may have a selected new group of films for use each month, and/or may draw upon reservoir collections from a neighboring large library. The first two of these cooperative ventures had foundation funds from the Carnegie Corporation of New York to help them get underway in the State of Missouri through the State Library, and in the Northern Ohio area through the Cleveland Public Library. Other similar cooperative plans for the pooling of individual library resources to make possible shared film collections are under way in Tennessee, Wisconsin, the greater Detroit area and other sections of the country.

At the start of 1950 some 75 public libraries are circulating this important educational tool—in big cities to labor and industrial groups; in small towns to the PTA, to the hospitals, the police force; and from the bookmobiles which go out into the country and up into the hills, people in farming communities are beginning to get films.

American libraries are still in the very beginning stages in the use of "visual education," yet in November, 1949, the last period for which the American Library Association Film Office collected statistics, 75 public libraries circulated films 33,555 times to an audience of 1,593,317 people.

See & Hear Mid-Century Survey

Equipment Makers Cite Design Progress

THE QUESTION: *"What are your reactions to the statement: 'one important goal of the development of the audio-visual method in our schools is to equip properly every classroom for the use of audio-visual materials?'"*

IN THIS FIRST HALF-CENTURY of modern audio-visual education, the physical tools which light the screen and reproduce the sound within our classrooms have undergone phenomenal advances. The motion picture was still taking its first halting steps as the new century dawned; by 1912 the first portable 35mm motion picture projector entered the scene. By 1921, the single-frame filmstrip projector simplified enormously the projection of still images. Then, in the early 30's, portable 16mm sound-on-film quickly followed the innovation of sound motion pictures.

Today education harvests the fruits of intensive post-war research and product redesign as projector and sound manufacturers reporting in SEE & HEAR's Mid-Century Survey offer the following:

These Four Goals Have Been Achieved

1. 50% reduction in total weight of projection equipment for classroom use.

2. Increased illumination from 10 to 30% greater on the screen through a combination of improved optics, better lamps, and coated lenses.

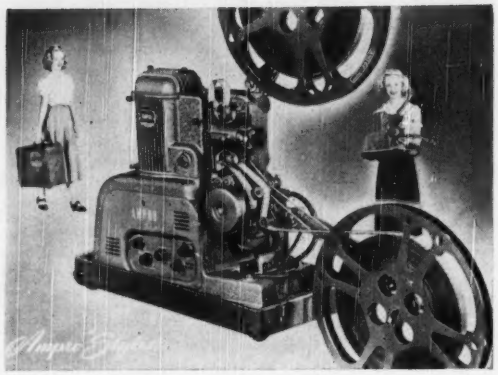
3. Higher fidelity in sound reproduction for both projection and recording equipment, particularly in the tape field.

4. Reasonably low prices attained for superior equipment in the face of higher labor and material costs.

Opaque, still, and motion picture equipment share these advances. Contributions in the opaque field include greater size of field and the overhead projector which enables the instructor to show in a normally lighted room while facing the class.

A typical response of one sound projector manufacturer was contained in this statement from Howard Marx, sales executive of the Ampro Corporation:

"Ampro's answer to SEE & HEAR's question concerning classroom utilization is the new light-weight 'Stylist' projector. For one of the main objectives in developing this equipment was to attain a sound projector light enough for teachers and pupils to handle easily in the classroom.



The Ampro "Stylist" 16mm sound projector "light enough for school teachers or pupils to handle easily in the classroom." Its design story appears below.

"The threading pattern of Ampro has remained constant throughout the years. Through precision craftsmanship we have reduced mechanical noise level to the lowest possible point thereby permitting projector operation in small intimate classroom groups.

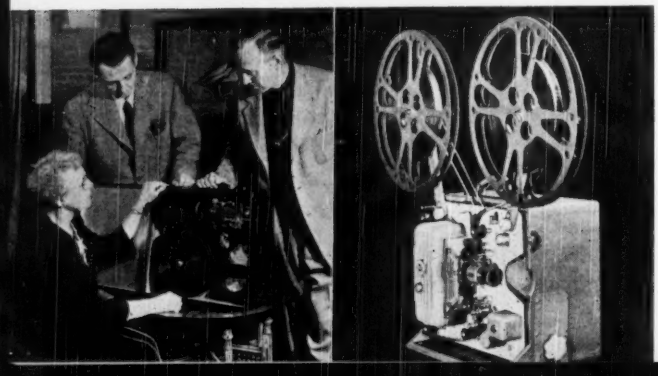
"Approximately two years ago it became apparent that we would have to search for new basic materials to create a light-weight projector. A great deal of research was devoted to the use of plastics, magnesium, thin wall die-casting techniques and the use of light-weight woods in veneers. The results of this research took form in the 'Stylist' which has a basic weight of only 20 pounds for the projector and amplifier, and a total carrying weight of 29 pounds, including speaker and baffle. This reduction was achieved without deviating in any manner from the standards of performance of models weighing almost twice as much.

Contributions to Teachers Are Noted

From the DeVry Corporation, C. R. Crakes, educational director, had this to say:

"Our current 'DeVrylite' and 'Super' 16mm models are designed to meet demands of the classroom teacher: light-weight, sturdy construction, ease of threading and operation, 40% more screen illumination to counteract leakage of natural light through inadequate darkening, quiet operation, and low cost.

"Along with these manufacturing efforts, DeVry has



Left: the original 1912 DeVry 35mm portable sound projector, first of its kind of America, is shown with Mrs. Herman A. DeVry (seated) wife of its pioneer inventor, and W. C. DeVry and Ed. DeVry, executives of the present DeVry Corporation. Today's lightweight DeVry 16mm sound projector is shown in comparison, at the right. This is the new "DeVrylite."

THE QUESTION: *"What do you believe your outstanding contributions to this goal have been during the years up to 1950?"*

---

been active in providing since the early 1920's throughout North America, the first teacher-training projects in the audio-visual field. Since the time of the DeVry annual summer schools supplied without charge, national, state, and local workshops and conferences have been held. DeVry has supplied the services of trained and experienced consultants to more than 700 educational and religious conferences in 46 of our states and 9 provinces of Canada, involving more than 350,000 miles of travel.

"The cost of this entire service, which has also included the publication and distribution of 160,000 copies of a series of School Service Bulletins, has been borne by the DeVry Corporation."

Looking to the future, H. H. Myers of the Charles Beseler Company had this to say:

"New opaque and overhead projectors will be lighter in weight, deliver more screen illumination, and be less bulky. They will be accompanied by methods for easier projection materials. The future looks bright for opaque utilization, because the teacher can prepare her own materials at no cost and can present the material when and as she wants to teach it."

Considerable Research in Tape Recording

Summarizing the views of the projector manufacturers towards tomorrow's goals, the attention of SEE & HEAR readers was called to the magnetic tape field in which phenomenal development work is taking place. Continued research by all companies, including Ampro, Brush, Minnesota Mining & Manufacturing Company (makers of the basic tape material) is indicated. The latter company is already conducting extensive tests in Minnesota schools and has recently opened new testing laboratories in Hollywood.

As C. R. Crakes puts it "the audio-visual movement is today the most powerful and vitalizing force in American education. We will continue to give all possible assistance to its progress – to the teaching of *more* in the *same time*, to *greater retention* of what is learned, and toward an expanded adult training program through the use of audio-visuals."

A President's Viewpoint:

★ CHARLES H. PERCY, president of the Bell & Howell Company, made this direct and complete reply to SEE & HEAR's Mid-Century Survey questionnaire:

(1) All modern classrooms should be so arranged as to make possible the use of audio-visual aids to the fullest extent.

(2) We have constantly strived to build quality equipment which will stand up under long, hard use. Continuous research has enabled us to produce lighter, more portable equipment. Improved production methods have made cost reductions possible, enabling us to offer our products at new, low prices.

We have promoted our audio-visual aids to schools through a network of specially-trained men (special representatives who are qualified to give competent advice and after-purchase services so vitally important to the success of any school program.

Literature and educational booklets are made available free of charge to help prospective and present users. Advertising also has promoted wider use of audio-visual aids.

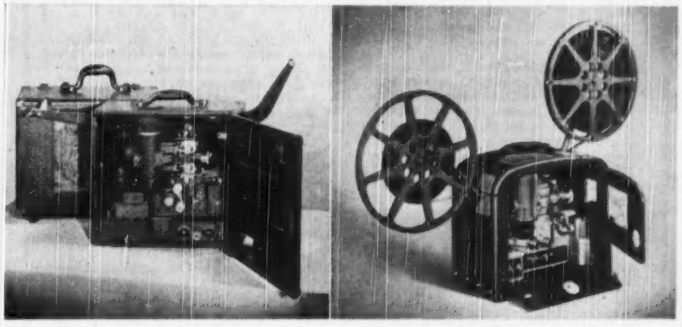
(3) Basically, the lack of funds appropriated for audio-visual equipment and materials is the greatest obstacle in the path of future attainment.

Teachers are faced with the following problems:

(a) Lack of material.
(b) Material not focussed on teaching situation. Integration is required.
(c) Lack of information on available aids.
(d) Difficulty in obtaining aids *when needed*.
(e) Complete absence of material in certain fields.
(f) Need for in-service training.

We will continue to manufacture quality equipment at as low a cost as possible to put it within the reach of all educational institutions.

(4) Our younger generation is growing up in a world which is becoming increasingly complex. There is an ever-increasing number of things for them to learn. Education leaders are recognizing that today's children cannot be taught with yesterday's methods. Modern schools must utilize modern tools if they are to properly prepare our youth for the future. Visual experiences are real, interesting, and retained. An appropriate visual presentation in every teaching situation is important. This should be our goal for the future.



Compare the past and present: at the left is the original Model 120-A Bell & Howell Filmosound projector, manufactured in 1932. **Weight: 110 lbs. Cost: $700. Lamp Watts: 500.** Film Capacity: 1200 feet. Rewind: hand. Sound speed only, no reverse, no still picture. Today's Model 185-C Filmosound is at the right: **Weight: 35 lbs. Cost: $399.50. Lamp Watts: 1,000.** Film Capacity: 2,000 feet. Rewind: power. Coated lens. Sound & silent speeds, reverse, and still picture. The speaker is self-contained.

Sight and Sound of the News

NOTES AND COMMENT ON PERSONALITIES AND EVENTS

Ohio Audio-Visual Directors Discuss School A-V Department Functions

♦ The importance of audio-visual departments in Ohio Schools was the keynote of a meeting of AVDO, Audio-Visual Directors of Ohio, held recently at Dayton, Ohio.

The crux of the meeting was the determination in so many words of the functions of a school audio-visual department. Those enumerated included evaluation, selection, procurement, and classification of materials and equipment; local production of certain instructional materials; correlation with other instructional materials and curricula; in-service education (promotion and utilization), and research. Consultant services regarding buildings and problems of staff and community were also considered to be important functions, as well as public relations, and evaluation of audio-visual programs.

The importance of using present resources more efficiently was especially stressed at the meeting.

Dr. Edgar Dale, in a message from UNESCO, pointed out the need for world-wide film catalogs and for better methods of exporting American know-how by means of good American-made catalogs. He also told the meeting that UNESCO has the facilities to act as a clearing house of audio-visual materials for all countries. He stressed the necessity for audio-visual materials to help dispel the enormous illiteracy which prevails throughout the world.

Tentative dates for a spring meeting to be held at Cleveland were set as March 1 and April 1.

Pennsylvania Colleges Organize Association for Teacher Training

♦ Pioneering in the field of teacher training in audio-visual education is the Pennsylvania Audio-Visual Association for Teacher Education, State College, Pa. It was organized by 18 a-v leaders representing 13 colleges and universities in Pennsylvania to encourage and improve teacher training in audio-visual education, and is headed by Dr. Abram W. VanderMeer, associate professor of education at Pennsylvania State College.

Colleges represented in the organization, which is said to be unique, include the Pennsylvania State Teachers Colleges at Bloomsburg, California, East Stroudsburg, Indiana, Kutztown, Lock Haven, and Millersville; Carnegie Institute of Technology, Pittsburgh; University of Pennsylvania, Philadelphia; Temple University, Philadelphia; Grove City College, Grove City; Elizabethtown College, Elizabethtown, and Pennsylvania State College, State College, Pa.

UWF Appoints Film Division Mgr.

♦ The appointment of Edward S. Riley as Educational Films Division manager of United World Films, New York, was announced recently.

Formerly a teacher and guidance counselor in the New York Public School system, Mr. Riley is a graduate of Boston University and has completed postgraduate work in education at New York University. He has also had experience in advertising, and during the war was employed to handle labor relations for the U.S. Department of Labor and the War Labor Board.

New 16mm Test Film Available

♦ A new film for testing and adjusting 16mm motion picture sound reproducing equipment has been announced recently by the Motion Picture Research Council, Inc. It is a revision of the *16mm Sound Projector Test Film* (Z52.2) and conforms with proposed American Standard Z22.79. The film is 200 feet in length and contains picture and sound selections of main title music, four dialogue samples, piano music and high level vocal selection with orchestra.

Samples in the film are chosen for checking system frequency response and high and low frequency balance. Other characteristics which may be tested are acoustical properties of the room, especially with respect to intelligibility and screen presence; amplifier and speaker output and power handling capacity, flutter or wow.

This film, as well as a 35mm version and other 16mm check films are available from the Motion Picture Research Council, 1421 North Western Ave., Hollywood, and from the Society of Motion Picture Engineers, 342 Madison Ave., New York 17, N.Y.

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Greensboro Schools A-V Meeting

♦ The Greensboro, N.C., Public Schools were host to a separate meeting devoted to audio-visual materials at the annual convention of the Northwestern District, NCEA, held at Greensboro February 17 and 18.

The special emphasis given to audio-visual aids this year was the result of the interest shown in the organization's audio-visual meeting held last fall at Winston-Salem, N.C.

Film Treatment Companies Settle Legal Differences Out of Court

♦ Suits and counter-suits involving the Peerless Film Processing Corporation, the Vacuumate Corporation and the Vaporate Company, Inc. were terminated without costs or prejudice to any of the parties, while the trial was in progress in the New York State Supreme Court last month.

Under the consent decree, the Vaporate Company, Inc. has been dissolved and all Vaporate assets, including trademark, have been purchased by the Vacuumate Corporation. Mrs. Lucile H. Fleck, former president of the Vaporate Company, has become president of the Vacuumate Corporation.

Both the Peerless Film Processing Corporation and the Vacuumate Corporation will continue their business operations as before.

S. Alexander MacKay Appointed Educational Film Director in Canada

♦ Associated Screen News Limited, Montreal, has recently announced the appointment of S. Alexander MacKay as Educational Director.

Mr. MacKay, who formerly worked chiefly with school and education officials, will now broaden his scope to include business and professional groups who use visual education materials. He formerly served exclusively as Visual Aids Consultant for the firm's Benograph Division.

A graduate of McMaster University and the Ontario College of Education, Mr. MacKay was a master at Ridley College.

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This film describes the nature of color and its many uses. The study of a great chemical industry shows the development of modern synthetic dyes, based on a discovery nearly one hundred years ago that color could be obtained from coal tar. Today, scientists are carrying on constant research and experiments in new dyes and pigments.

15 minutes **Rental $5.00**

COLOUR IN CLAY

This is the story of modern pottery, a skillful combination of art and science. The film shows clay being worked at the potter's wheel and the turner's lathe. After being baked in electrically fired ovens, the pottery is ready to be decorated with various patterns, either by the transfer method or by freehand painting. Glazing completes the process and the pottery is ready for use.

11 minutes **Rental $2.50**

GARDENS OF ENGLAND

The English people have always been keenly interested in gardens, whether they are formal estates, cottage gardens, or the small strips in front of suburban houses. In this beautifully photographed film the camera tours many different types of gardens, each one a proof of its owner's skill and patience.

10 minutes **Rental $2.50**

GOLD COAST PEOPLE

A study of the life and ways of Gold Coast people. Scenes from the film show Accra, the Gold Coast capital, and Kumasi, the chief city of the Ashantis, a warrior people whose country is now the home of the cocoa and gold mining that bring most of her prosperity to the Gold Coast. The film also consrasts life in these cities with the simple life in the villages.

10 minutes **Rental $2.50**

LET'S SEE

The lens is an accessory to the human eye, and the science of making lenses has produced the optical industry. This film shows th painstaking skill needed to melt, mold, and polish lenses so accurately that they come within one-millionth of an inch of specifications.

17 minutes **Rental $5.00**

MAKE FRUITFUL THE LAND

British eighteenth-century farmers were the pioneers of crop rotation. Pre-rotation and rotation methods of farming are contrasted in this picture, and there are many shots and diagrams of the "Four Course" system in operation. By a scientific crop rotation and up-to-date machinery British farmers today get the maximum yield from their limited acres.

17 minutes **Rental $5.00**

POWER ON THE LAND

Old-fashioned manual methods of planting and reaping are compared with modern machines which pick root crops, reap, bind and thresh grain, and plant and water vegetables. Trenching machines and bulldozers prepare land to meet the need of increased food production.

17 minutes **Rental $5.00**

THE ROYAL WEDDING

This film shows the grandeur and solemnity of the wedding of Princess Elizabeth and the Duke of Edinburgh. The camera turns back to show charming glimpses in the lives of the bridal pair, and fully records the processions and celebrations of the wedding day.

30 minutes **Rental $7.50**

THE ROYAL WEDDING PRESENTS

This film presents the dazzling show made by hundreds of wedding presents which were sent to Princess Elizabeth and the Duke of Edinburgh. The presents were displayed in a magnificent setting at St. James Palace.

29 minutes **Rental $7.50**

SNOWDONIA

Situated in northwest Wales, Snowdonia is famous for its beautiful scenery. This skillfully photographed film offers scenes of its broad lakes and low-lying valley farms. It shows famous castles of great historic interest standing within their old fortifications. The camera follows the roads that wind through the mountain country. The Lyrian Singers present vocal accompaniments.

17 minutes **Rental $5.00**

STEEL

This film describes the steel industry in Britain and the processes used from the time when the iron ore is dug out of the ground until the finished product leaves the plant. The film shows the processing of small precision instruments as well as that of huge keels for ocean-going vessels.

34 minutes **Rental $10.00**

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WE ARE TODAY SPENDING:

(CONTINUED FROM PAGE 29)

El Paso, Texas

♦ "In 1946 the first vigorous, concerted effort was made to make the most of audio-visual methods. A full-time supervisor of audio-visual education was employed to build the few and scattered audio-visual materials and equipment up to the present status. We now have in our 26 schools, 72 16mm sound motion picture projectors, 25 filmstrip projectors, 16 sound filmstrip projectors, and 41 opaque projectors.

"The following is an indication of the greater utilization of films for the first 12 weeks of school for the last three years: For the first 12 weeks of 1947-48, 1,453 films were circulated for 2,808 showings, with an attendance of 179,580; for the same period, 1948-49, 1,611 films circulated for 2,713 showings, with attendance of 160,389; and for the period, 1949-50, 2,771 films circulated, 5,393 showings, with attendance of 306,900.

"The greater percentage of school children in our community are bilingual Latin-Americans. The utilization of films, filmstrips, slides, etc., is of especial benefit in getting over ideas and concepts to them. In many instances the utilization of these aids stimulates more interest in reading and research on the part of these language handicapped children."

1940	No expenditure
1945	No expenditure
1950	**$1.31 per pupil**

Tacoma, Washington

♦ "In our city, the establishment of an audio-visual department with its own film library, delivery and pickup service, and catalog, has been accomplished in the last five years. More and more teachers are using films as a teaching device instead of reward or entertainment. Use of models, transcription players, picture sets, etc., has increased."

1940	No budget
1945	50c per pupil
1950	**$1.70 per pupil**

Green Bay, Wisconsin

♦ "By the use of audio-visual materials, the students in the Green Bay schools have been transplanted to areas inaccessible to them. They have experienced life in the colonial days, pioneer days, revolutionary periods, the deep South, the far West, Alaska, Africa, and many other inaccessible places and eras. They have seen the peoples of these eras and areas in their native customs, heard them talk, and watched them live in their homes at work and at play.

"To observe the accomplishments of audio-visual materials usage is to recognize their needs. In our own community the use of the radio, 16mm films, transcriptions, etc. has given the students in social science classes experiences about the United Nations which stimulate them to be conversant and aware of world government problems. This has been exemplified by the forum discussions these students have presented over the local radio stations. Their awareness and understanding of this complex organization could not be achieved without the audio-visual portrayals of the functions and the functioning of United Nations itself.

"The film **Parliamentary Procedures in Action** has been used by student council groups. To watch these groups work and function as a result of the experiences gained from the film and follow-up activities will amaze many so-called august parliamentarians."

1940	20c per pupil
1945	80c per pupil
1950	**$2.17 per pupil**

SUMMARY

♦ One cannot help but look through the returns of those under whose direction outstanding programs of audio-visual education are being forwarded across the nation. The phenomenal upswing in budget allocations to the program reflects that there is an administrative sanction and supervisory leadership beyond anything which might have been contemplated a decade ago.

The care taken by the administrator and supervisor in apprising his community of the program is gratifying. The concern voiced by the administrator and supervisor over the role of the teacher training institution in bringing to the attention of their teachers-in-training this new and extending field of valuable teaching information is voiced everywhere.

The progress in visual education across the nation has been amazing. Its hope for future expansion is within the dreams of every man.

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THE NEW FILMS

Ten Benchwork Instruction Films Completed by Jam Handy

A series of ten teaching filmstrips for benchwork instructors has been made available recently by the Jam Handy Organization to supplement the discussions and explanations of instructors covering tools, equipment, procedures and methods.

The discussion type films are designed to save the teacher's planning time as well as to help clarify his subject. They may be purchased singly or as a series.

Subjects included in the series are: *Hand Tools; Hand and Power Hack-Saws; Drills and Drilling; Reaming, Tapping and Threading; Finishing Rough Castings; Scraping; Rivets and Riveting; Layout Tools and Measuring Instruments; Layout Work, Part I,* and *Layout Work, Part II.*

Details about the films may be obtained from the School Service Department, Detroit 10, Michigan.

"Two Views on Socialism" Filmed

♦ *Two Views on Socialism* is the title of a new film released recently by Coronet Instructional Films, Chicago. Intended to stimulate realistic discussion of the subject, the film presents the differences between socialism and capitalism as upheld by the proponents of each system.

This 16mm film was designed for showing to adult civic groups, social meetings and community forums, as well as to students. Its running time is about 15 minutes. Dr. James Harvey Dodd, professor of economics and business administration at Mary Washington College, University of Virginia, was educational collaborator on the production.

National Family Relations Council Sees McGraw-Hill Marriage Films

♦ Two of the new motion pictures on marriage recently completed by the McGraw-Hill Book Co. were shown to members and guests of the National Council on Family Relations at their annual conference in December. The films, entitled *This Charming Couple* and *Who's Boss?* are two of a series of five which have been correlated with Dr. Henry Bowman's textbook "Marriage for Moderns."

The pictures, which are in dramatic narrative form, present a thoughtful representation of marriage problems, but they leave the solutions of the problems to the members of the audience. Dr. Bowman, who spoke to the meeting after the showing, said that the purpose of the pictures is to encourage discussion on the part of young people in order that they may prepare themselves for happy marriages.

These films are available for direct purchase from the McGraw-Hill Book Co.

British Election Film Available

♦ The inside story of the British election system is told in the film *General Election,* a 2-reel, 16mm sound film available through U.S. distribution sources of the British Information Services. The film will be especially interesting to schools during this year's critical elections.

This film, made at Kettering during the election of 1945, shows the election process from the candidate's nomination formalities, through his campaign, and up to polling day when the people express their choice in secrecy. It covers the election procedure in close detail. Rental is $2.50.

Allied Producers Issue Catalog

♦ To make educational films more readily available to schools and users of audio-visual materials, Allied Independent Producers have issued a combined catalog of the films produced by each of the five producer members of the association.

Fully illustrated, the catalog is made up in five sections, one section for each of the member companies. The companies of Allied Independent include Academy Films, Bailey Films, Inc., and Johnson Hunt Productions, all of Hollywood; Paul Hoefler Productions, Los Angeles, and Arthur Barr Productions, Pasadena, Calif.

Ole Miss Tells Its Film Story

♦ *Your Heritage in Ole Miss* is a new 25-minute 16mm color sound motion picture recently produced for the University of Mississippi by the Centron Corp., Lawrence, Kans.

The film, which portrays student life at the university, was designed to attract high school graduates to the campus and to give a graphic account of stewardship to the State legislature. It also shows scenes of marine life research and the university forest lands development program on the Gulf Coast.

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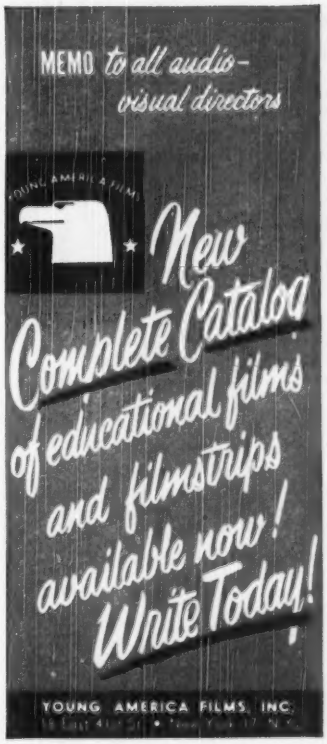
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Jam Handy Organization, Inc., 1775 Broadway, New York, N. Y.

Mogull's, 68 West 48th St., New York 18, N.Y.

Visual Sciences, 599SH Suffern.

• PENNSYLVANIA •

Harry M. Reed, P. O. Box No. 447, Lancaster.

Jam Handy Organization, Inc., 917 Liberty Ave., Pittsburgh 22.

Karel Sound Film Library, 410 Third Ave., Pittsburgh 19.

Clem Williams Films, 311 Market Street, Pittsburgh 22.

L. C. Vath, Visual Education Supplies, Sharpsville, Route 18.

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Norman Laboratories & Studio, Arlington Suburb, Jacksonville, 7.

• LOUISIANA •

Jasper Ewing & Sons, 725 Poydras St., New Orleans 12.

• MISSISSIPPI •

Jasper Ewing & Sons, 227 S. State St., Jackson 2.

• SOUTH CAROLINA •

Palmetto Pictures, Inc., 719 Saluda Ave. at 5 Points, Columbus 11.

• TENNESSEE •

Sam Orleans and Associates, Inc., 211 W. Cumberland Ave., Knoxville 15.

Southern Visual Films, 686-689 Shrine Bldg., Memphis.

MIDWESTERN STATES

• ILLINOIS •

American Film Registry, 28 E. Jackson, Chicago 4, Har. 2691.

Association Films, Inc. (formerly Y.M.C.A. Motion Picture Bureau) 206 S. Michigan Ave., Chicago 3.

Jam Handy Organization, Inc., 230 N. Michigan Ave., Chicago 1.

Swank Motion Pictures, 614 N. Skinker Blvd., St. Louis 5, Mo.

• INDIANA •

Indiana Visual Aids Co., Inc., 726 N. Illinois St., Indianapolis 6.

• IOWA •

Ryan Visual Aids Service, 409-11 Harrison St., Davenport.

• KANSAS-MISSOURI •

Select Motion Pictures, 1326-A Oak St., Kansas City 6, Mo.

Swank Motion Pictures, 614 N. Skinker Blvd., St. Louis 5, Mo.

• MICHIGAN •

Cosmopolitan Films, 3248 Gratiot Ave., Detroit 7.

Jam Handy Organization, Inc., 2821 E. Grand Blvd., Detroit 11.

Locke Films, Inc., 120 W. Lovell St., Kalamazoo 8.

• MINNESOTA •

Midwest Audio-Visual Company, 1504 Hennepin Ave., Minneapolis 3. 26 N. First Ave., East Duluth.

• OHIO •

Academy Film Service Inc., 2300 Payne Ave., Cleveland 14.

Sunray Films, Inc., 2108 Payne Ave., Cleveland 14.

Jam Handy Organization, Inc., 310 Talbott Building, Dayton 2.

WESTERN STATES

• CALIFORNIA •

Coast Visual Education Co., 6058 Sunset Blvd., Hollywood 28.

Jam Handy Organization, Inc., 7046 Hollywood Blvd., Los Angeles 28.

Association Films, Inc. (formerly Y.M.C.A. Motion Picture Bureau) 351 Turk St., San Francisco 2.

• OREGON •

Moore's Motion Picture Service, 306 S. W. 9th Avenue, Portland 5.

• TEXAS •

Association Films, Inc. (formerly Y.M.C.A. Motion Picture Bureau) 3012 Maple Ave., Dallas 4.

Audio Video, Incorporated, 4000 Ross Avenue, Dallas 4, Texas.

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Nearly all of the audio-visual materials reviewed in the pages of SEE & HEAR and the latest and best in the recognized lines of nationally-advertised projection equipment, screens and accessories are available in local community or regional areas from one of the dependable audio-visual education dealers listed in these directory pages.

Consult your specializing audio-visual dealer for up-to-the-minute information on new 16mm sound motion pictures, sound or silent filmstrips, recordings and other classroom tools. You'll find their prices fair and their service outstanding.

Dealers: for listings in these pages write for information and reference form to SEE & HEAR

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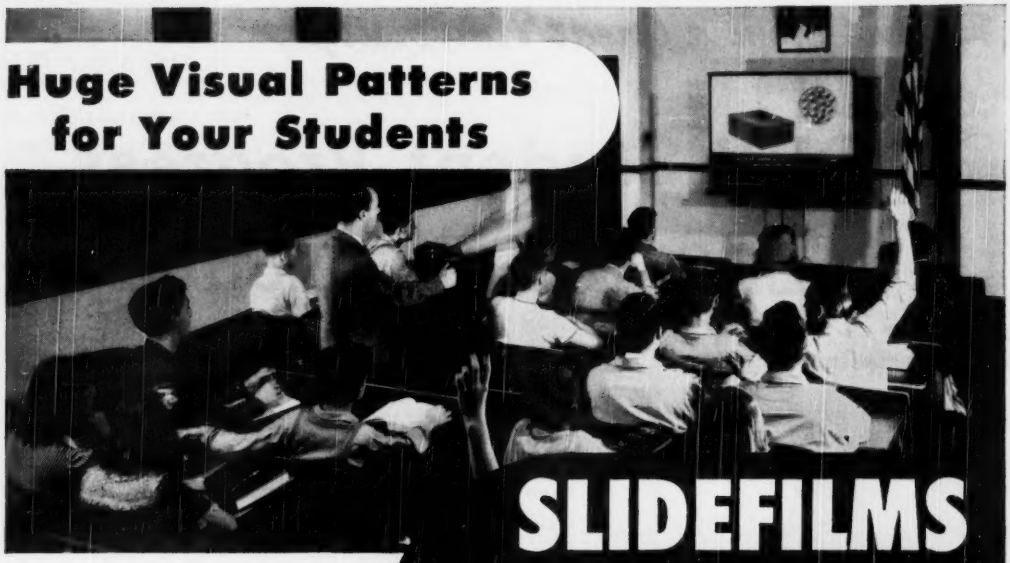

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Produced by experienced technicians with the guidance of well-qualified classroom teachers and curriculum experts, Jam Handy slidefilms are good classroom teaching tools.

The discussional, or reading type of slidefilm presents ideas quickly and clearly—and in a way that stimulates the student's interest.

From kindergarten through high school, students grasp every subject more quickly and remember it longer if it is shown to them in pictorial form. Because Slidefilms and Motion Pictures make the subject live and breathe, they remember. Visual memory is added to that of the spoken word.

Write for Jam Handy Films or for information about these helps.

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